

Practical English

MARCH 1, 1948 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 3

BOOK REPORTS (See p. 5)

Here now! The **NEW** Royal Portable...

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ON THE SIDE

OUR FRONT COVER. Every Saturday morning almost 200 teen-agers jam-pack the broadcasting studio of Station WMCA in New York City. What's the attraction? An author of a new book.

Who are the teen-agers? They're the Young Book Reviewers (as the program is called) who represent dozens of high schools in or near New York City. What do they do? About six of them (selected from those present who have read the author's book) sit at the "mike," along with Miss Margaret Scoggan, m.c. of the program (and librarian of the Nathan Straus Branch of the N.Y. Public Library), and interview the author-of-the-week.

The rest of the teen-agers make up the studio audience during the broadcast. After that everyone participates in selecting authors to be interviewed and books to be discussed in the future.

The author on our cover, shown with three Young Book Reviewers, is Edwin Way Teale — an authority on nature study — whose book *Grass-Root Jungles* was discussed on the program.

If your English class or club group is interested in starting a Young Book Reviewer program, consult your local radio station first, then write to Station WMCA, 1657 Broadway, New York, N.Y. — *Photo by Camera Associates, Inc.*



SADIE HAWKINS, 1288. Nobody knows for certain who started the idea of girl-chases-boy during Leap Year. In the Middle Ages, though, there were laws giving ladies this liberty. Here is a Scottish law of 1288 which also gave bachelors a chance to escape by paying one pound (about \$4):

"It is statut and ordaint that during the rein of hir maist blissit Megeste, for ilk yeare known as lepe yeare, ilk mayden layde of bothe higher and lowe estat shall ha lieberte to bespeke ye man she likes, albeit he refuses to talk hir to his lawful wyfe, he shall be mulcted in ye sum aye pundis; except and awis gif he can make it appeare that he is betrothit ane ither woman he then shall be free."

"You Can't Count on Luck"

says Mary Lewis, Fashion Expert and Shop Owner

WHEN Mary Lewis graduated from high school, she knew that she had to earn a living, but she didn't know what she wanted to do. She didn't flounder in uncertainty, though, nor did she waste time. First, she landed a job as sales girl in a department store, advanced to advertising copywriter of the same store, later became vice-president of another department store, and now owns her own shop in New York City, *Mary Lewis*, which specializes in fashions for teen-agers and young women.



"I didn't do anything spectacular," Mary Lewis said modestly when we interviewed her. "I almost 'fell into' the job for which I was best fitted."

"But you can't count on luck," she added firmly. "Today it's not enough to have talent and the hope that someone will discover you. Lots of others have talent, too. The young person who wants to get somewhere must blow his own horn. Ask for the job you want! If you don't get it, go back in a couple of months and ask for it again. When an opening comes — if your name is in the boss' mind — you may get a chance."

"How did you get a start?" we wanted to know.

Mary Lewis smiled, remembering. "In Wadleigh High School (N.Y.C.) I particularly liked English and art. When I graduated, I had a number of interests, but I wasn't good enough at one thing to succeed in doing that alone. I thought I might become an interior decorator, so I got a job — with no pay — as errand girl to an interior decorator. Also, I thought I might become an artist, so I took art lessons at night school for a while.

"Then I decided it was time to get a paying job and I became a sales girl in Macy's department store. One day I was sent on an errand to the advertising department and discovered that a friend of mine worked there. I met her boss and mentioned that I wanted to change jobs. My friend's boss passed through my department every morning on his way to the elevator. When an opening came in the advertising department, he had me in mind and offered me a job.

"I confess," Mary Lewis said, "that I hardly knew what advertising was; but I soon discovered that it was the right field for me. In writing advertising copy I could use my interest in art and in writing at the same time."

One of Mary Lewis' first ads made a hit. In it she labelled some merchandise "Made in America," a phrase which later became a widely-used advertising slogan.

After a year as copywriter, she was made head of the department. A short time later, she accepted a job with Best and Co., another New York department store. She advanced to the vice-presidency of Best and Co. and finally left in order to go in business for herself.

The name of *Mary Lewis* is known in many parts of the country through the shop's ads in New York newspapers. Mary Lewis writes them all.





Treat the crowd to sundaes—

WITH ICE CREAM YOU MADE YOURSELF!

Peppermint Stick Ice Cream

SM-O-O-TH AS MAGIC:

$\frac{1}{2}$ cup Eagle Brand Sweetened Condensed Milk
 $\frac{1}{2}$ cup water
1 cup heavy cream
1 cup crushed peppermint stick candy

1. Set refrigerator control at coldest point.
2. Mix Eagle Brand Sweetened Condensed Milk and water. Chill.
3. Whip cream to custard-like consistency. Fold into chilled mixture. Pour into freezing tray. Cover with waxed paper.
4. Freeze to a firm mush (about 1 hour).
5. Turn into chilled bowl. Break up with fork then beat with egg beater until fluffy but not melted. Fold in crushed candy.
6. Quickly return to tray, cover with waxed paper. Return to freezing unit. Freeze until firm. (Makes 1 $\frac{1}{4}$ pints.)

*It can't fail—
with EAGLE BRAND!*



The Original Sweetened Condensed Milk



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... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know what's on your mind. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 220 East 42nd St., New York 17, N. Y. — *The Editors.*

Dear Editor:

Sorry we have to throw a brickbat, as you call it, into your column. In "Sharps and Flats" (Jan. 19), we didn't like your crack, "We'd like to know what Perry [Como] had in his mouth while he was singing [So Far]." We played *So Far* and we couldn't hear any mush!

Two Readers
Baltimore, Maryland

* * *

Dear Editor:

I noticed in your "Following the Films" column (Jan. 19) that you rated *Green Dolphin Street* with one check (*save your money*). I'll admit that the settings were a little confused, but that's no reason to "throw the book" at a film.

Another film that I think was badly rated was *The Fugitive*. You rated that dreary picture as being *worthwhile*. The shots may have been good, but the lighting, the monotony, and the slowness of the film spoiled it.

Jules Bout...illet
Sacred Heart Seminary
Detroit, Michigan

* * *

Dear Editor:

Here in Santa Clara, we have a youth center called the "Wutzit Club." It is open Wednesday, Friday, and Saturday nights and every day after school until five. We have a snack bar and a place where teen-agers can dance, play ping-pong and other games.

I think it would be fine if every town had a club to keep the young people entertained. Maybe it would cut down on juvenile delinquency. When a teenager is busy having fun, he doesn't have time to get into "jams." If you run more letters on different youth centers, other communities might establish such centers for their teen-agers.

Harold King
Santa Clara, California

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses Published Weekly During the School Year

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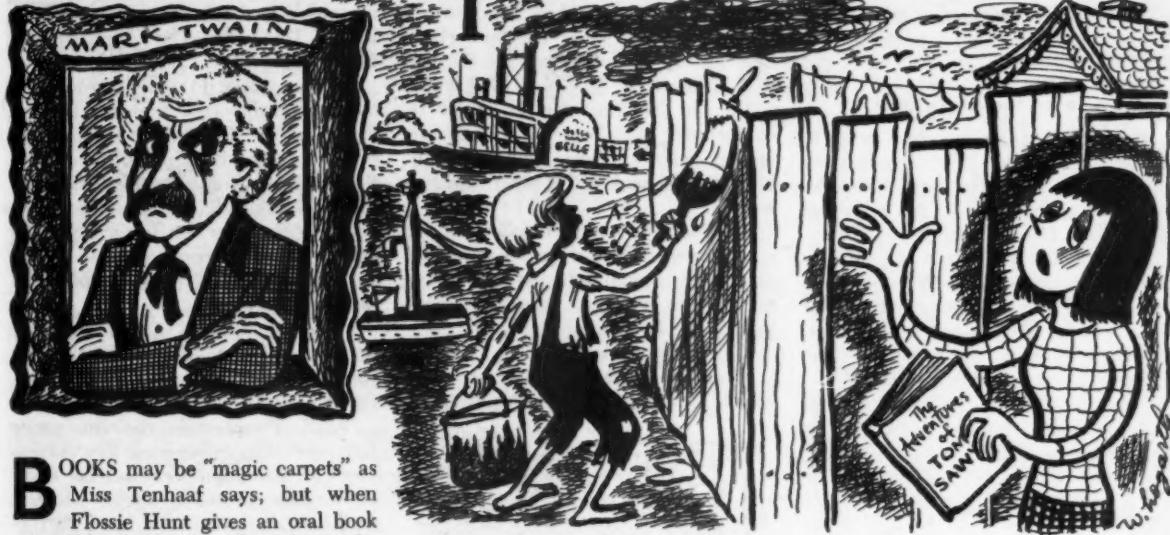
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"Once upon a time"



BOOKS may be "magic carpets" as Miss Tenhaaf says; but when Flossie Hunt gives an oral book report she leads the class down the royal road to boredom. Here's Flossie in action:

"The book that I'm going to review in the five minutes that I have is *The Adventures of Tom Sawyer*, which was written by Mark Twain a long time ago whose other name is Samuel Clemens. I'm not very good at book reviews, but I'll read to you what I've written.

"The chapters of this book are as follows: *Introduction, Preface, Tom Plays, Fights, and Hides . . .*"

By this time Buzzy Dean is looking out of the window and Leila Hill is chewing her fingernails.

Flossie continues, "I'll read to you some passages from each chapter as I go along. Then I'll read to you from *American Authors* concerning Samuel Clemens and how he got his ideas.

"First I'll tell you the story of the book. It all begins in a little town in Missouri. That's the setting. Or was it Mississippi? I forget. Anyhow, the characters are as follows: Tom Sawyer; his cousin Sid, who is a goodie boy; his aunt, a nice old lady, but sorta dumb; Huck Finn, an orphan; Becky Thatcher, Tom's heart throb; Injun Joe, a murderer whom Tom and Huck know about because they saw him kill the doctor in the cemetery but no one else did; and many other characters, including a bald-headed school teacher with a wig.

"I guess I've covered the plot pretty well. In the end, Tom and Huck get the money and everybody's happy. The villain is dead — that's Injun Joe.

"Let's see now. The book is — well, you wouldn't call it exactly romantic. More the adventure type, I'd say. And

it has the following: humor, pathos, and irony.

"The book is too long to be a theme, so I won't go into its theme. But I definitely recommend the story; it took me only two hours and 37 minutes to read it. You can see that it is better than many on the book list. That's about all."

It's no wonder that Hale Burke, a classmate of Flossie's, almost exploded that night at dinner when his mother was telling about program plans for the Utopian Literary Club.

"Don't tell me," Hale said to his mother, "that your club *pays* anybody to give a book report! Heck, I wouldn't go anywhere to listen to a book review if I was paid for *listening*!"

Do you blame Hale? Would anyone

listen to Flossie's oral book review if he didn't have to?

Yet you *can* give interesting reports. Only yesterday at lunch you had everyone excited when you told about *Gentlemen's Agreement*, the latest movie you'd seen. That was a movie report.

You're "all ears" when Sandy Ransom describes the out-of-town basketball game between your school and Sunset High. He's giving a sports report!

What about the time you told the gang about "Sixteen" by Maureen Daly? Do you remember that Reba Smith went right to Miss Tenhaaf and asked where she could find the story? You had given such a good report that your listeners wanted to read the story.

You'll have many opportunities to sell your ideas and yourself. Your social and business success will depend on how well you can do it. Someday your boss, Mr. Lamphire, may say,

"Stan, what did you think of that article in last night's newspaper about Dewey's chances of being elected President?"

Mr. Lamphire will be listening carefully to what you say. If you want to be promoted from messenger boy to junior salesman, you'd better review that newspaper article carefully.

What does it take? Whether you're reviewing a newspaper article, a movie, a basketball game, or a book, you need to be able to do three things: (1) *organize your thoughts*; (2) *express yourself well*; (3) *use critical judgment*.

Practice makes perfect. That's why Miss Tenhaaf announces, "We'll have oral book reports next Friday."



Let's bring Tom Sawyer and his gang to life. Let's make every member of the class wish he'd read Mark Twain's famous adventure story instead of *Cap'n Erie* or whatever he did read.

That'll take some planning! Good book reviews don't just happen; they're carefully planned.

Life on the Mississippi

How about a snappy beginning to arouse interest? You need a good story to tell or some startling fact. Then you can work in the name of the book and the author. How's this:

"How would you like to go to your own funeral? To listen to the sermon and the music? To hear your friends speak of you? That's what Tom Sawyer, the hero of Mark Twain's book, *The Adventures of Tom Sawyer*, did."

That beats Flossie's "The-book-I'm-going-to-review" routine, doesn't it?

How much of the plot shall you tell? You want to keep the audience's interest at a high pitch. (You don't want to spoil the book for them by telling the whole story, as Flossie did.) Tell just enough to whet their appetites, to make them want to read the book.

Let's jot down a brief outline of what to tell:

- I. Introduction.
- II. Tom whitewashes fence.
- III. Night in the cemetery, Injun Joe, murder.
- IV. Facts about Mark Twain, the author.

In order to give a complete book report, you need to do something more than tell some exciting incidents in the *plot*. Also, you should talk about the book's setting, the characters, and style. You can be as uninteresting as Flossie ("The setting is so and so; the plot is this and that; the characters are as follows, etc."); or you can be subtle and work these facts right into your outline. First, what facts do your listeners need to know, and how can you make them interesting? Here are some guide questions:

1. Setting

What is the place of action? A small Missouri town like Hannibal. The characters' lives are influenced by life in the river town. Tom has adventures on the river, explores the caves, etc.

What is the time of the action? Tom lived in the "one-room school house days" when people believed that if you spared the rod you spoiled the child. The story is largely true, taken from the author's own childhood.

2. Plot

Is there a well-knit plot? Tom and Huck's adventures from the night in the cemetery until the discovery of the money and the death of Injun Joe make a connected chain of events. Many of

the chapters could be used as short stories. Tom is the central character around whom everything happens.

What is the climax or highest point of interest? There is no one big climax. The high points are when Tom attends his own funeral, when Tom and Huck discover the grave robbers, etc.

3. Characters

Do you like the main character or characters? Yes, Tom and Huck are regular fellows. They behave as any boys would under the same circumstances.

Do the characters develop as the events move on? Tom's pretty much the same from beginning to end. He always manages to be where things are happening and he's usually in trouble.

4. Style and Method

Does the book show life as it is? Mostly it is realistic, showing life as it



was in the latter part of the nineteenth century in the United States. But it's also imaginative. So many exciting adventures wouldn't be likely to happen to any one fellow. The author's method of telling his story is through direct action. There's little description.

Is there a moral? No, the book was written to entertain.

Do you like the way the story ends? Yes, because it is realistic. It's the story of a boy and he naturally just keeps right on living. The ending makes you want to read more about Tom's gang.

You have an introduction for your book report. You're going to ask if your listeners like to go to their own funerals. Then, the second point in your outline is *Tom whitewashes the fence*.

Now comes the headwork. You want to work into the fence story the place and time of the action in the story and tell about such characters as Tom and his aunt. The night in the cemetery when murder is committed will be the high point of your review.

Build up the picture of the grave robbers; play on the audience's senses. Use some of Tom's and Injun Joe's dialogue to add realism. Can't you also work in your opinion of the plot? Yes, it's well-knit; it's fast-moving; it's built around Tom's life. The characters are likable.

Now you must do something to "sell" the book to the class. Ask some intriguing questions. They'll find the answers by reading the book. *Should Tom tell the police that Injun Joe killed the doctor? Will Tom's life be in danger if he does? Will Potter be hanged for the murder, he didn't commit? How does it happen that Tom goes to his own funeral?*

You're not through yet. You must say something about "the man with the whiskers" — Mark Twain, the author, that is! How's this?

"Mark Twain gives the answers to those questions in his book, *The Adventures of Tom Sawyer* — and he really knows how to tell a story." Mention that his descriptions are brief, that he knows what he's writing about. Describe his life briefly, tell what he looks like. Show the class the picture in *American Authors*. Name other books he's written.

Comes the Day

When you make an oral book report, don't be like Lena Holmes. She memorized her report — or thought she did! Stage fright overtook her and her mind went blank.

Become familiar enough with your material so that you don't have to learn it by heart.

Give your report in a conversational tone, just as you swap sports stories at lunchtime. Don't speak in a monotone. *Vary* your tone — speak loudly for emphasis, rapidly for action, softly to keep class attention. Avoid the hog-caller's wail and the stationmaster's blur of words. Choose quick action words, picture words. "Injun Joe sprang to his feet, his eyes flaming with passion, snatched up Potter's knife, and went creeping, catlike . . ."

Use natural gestures for emphasis and stand squarely on your two feet. Don't distract the main show — that's your talk — by a sideshow in which you fiddle with your locket, play with your keys, or twirl your handkerchief.

"Bill Swenson," Miss Tenhaaf announces hopefully.

That's you! Now look directly at Hilda and Buzzy and Jack. You know them. They're the same ones you talk basketball to every day. And they're rooting for you now!

They know that talking and listening are cooperative jobs. They're listening. Happy landing!

Who makes the best movies?

FOREIGN FILMS vs. HOLLYWOOD'S

VEN if you aren't a member of the Bobby-Sox Brigade for James Mason, you've probably seen two or three British films, such as *Henry V*, *Great Expectations*, *The Seventh Veil*, *Odd Man Out*, and *Caesar and Cleopatra*. If you live in a city and are studying a foreign language, your class may have attended the showing of a French, Italian, or Spanish film.

But even if you've never seen a foreign film (or recognized a British film as such), you've probably heard or read of the current controversy about movies.

The question is: *Are foreign films better than Hollywood's?*

Leading lights in our film capital have been tearing their hair this season because so many of the gentlemen who compile the "ten best" lists have been giving top ratings to foreign films. Newspaper columnists and magazine writers have joined in the fray.

As a movie-goer, you ought to know what it's all about. Here are the *pros and cons*:

For Hollywood

Those who defend our home-grown product against all comers say:

1. Foreign films may *seem* to be superior to ours, but don't forget that we see only the best of foreign films. Those films which aren't sent to this country are really "sad." Hollywood's batting average would be just as high as that of foreign films if we saw only the six best American films in any one year.

2. Some people describe foreign films as "better than American films" merely because they're different. Any new—or different—style of film making has an appeal. If we'd been "brought up" on French films, the American style would undoubtedly seem better because it would seem to be new. However, the American style *must* have something, because American films rank first in popularity all over the world.

3. American film makers are, without doubt, tops in the techniques of film making. Other countries may occasion-

ally come up with better scripts, but Americans know better than anyone else how to photograph, edit, and score a film in order to get the most meaning out of it. Even our poor films are seldom dull to watch because of their technical excellence.

For Foreign Films

Those who think that foreign film makers are outdoing our Selznicks and Goldwyns say:

1. Foreign films are more realistic. In a French or Italian film, a mechanic looks, acts, and talks like a mechanic. A hard-working secretary doesn't have a wardrobe equal to the Duchess of Windsor's; nor does she live in a penthouse apartment. Hollywood, on the other hand, "dresses up" everything from the star to the setting, no matter whether such finery fits the story.

2. In addition to treating a story more realistically, foreign films often tackle important problems instead of concentrating on boy-meets-girl-and-they-live-happily-ever-after stories.

Not only does Hollywood devote itself to trivial themes, say its critics, but its films give a false picture of American democracy. Someone pointed out recently that one o' Hitler's means of misleading the German people about the Americans was our frivolous movies. Reinhold Niebuhr, an outstanding religious leader, recently returned from Europe and reported that our movies are the main cause of Europeans' resentment against Americans. Our movies, he said, are building up a completely wrong idea of what we are and do as a nation.

Where Are We?

What does all of this add up to? Here's the score:

Everyone knows that Hollywood studios have the finest technical equipment and the most skilled technicians in the movie-making world. No one is saying that Hollywood doesn't produce many fine films. No one is arguing against the pure entertainment film—the Danny Kaye or Roy Rogers film.



P. Codell in Saturday Evening Post

'Pardon me, what did she do that made you laugh when he said that?'

What the critics of Hollywood are saying is that they'd like to see a better balance of serious and entertainment films in Hollywood's crop. They'd like to see more film biographies of the lives of great men and women, more great novels (like *The Yearling*) and plays presented on the screen, more films (like *Boomerang* and *Crossfire*) that treat such subjects as politics and religion seriously.

They'd like to see more films that hold up a mirror to our democracy—showing both where we succeed and where we fail—so that, when our films are shown in other countries, the people would get a truer picture of us.

Window on the World

If more foreign films were shown in this country—and were shown in small towns as well as cities—we would have a better basis for comparing our own films with those of other countries. We would also have a greater opportunity to understand how the people of other nations live and think.

Eric Johnston, President of the Motion Picture Association of America, recently spoke on the subject of the international circulation of films.

"I believe that if we could transplant the entire population of one country to another country for a long visit and then repeat the process over and over again among all the countries, we would see an end of international distrust and wars. We cannot do that, of course. But I know of no better substitute than the motion picture."

This is the sixth in a series of articles on "How to Judge Movies." Next week: A Scoreboard for Judging Movies.

Have you written a review of the movie you saw last Saturday night? Remember, we'll print the best student reviews on this page at the end of our series. Send yours to Movie Editor, *Practical English*, 220 East 42nd St., New York 17, N. Y.



Test Your READING SKILL

WHEN you're reading fiction, can you keep your eye on the plot? Many times the "story line" becomes tangled and complicated.

That's why you must concentrate as you read. You must follow the events carefully and try to see what they're leading to.

This is true in the case of the story "Brodie Horns In," on page 17. Let's see if you saw clearly all the twists and turns in this tale of basketball team vs. band.

Let's Get Organized

Things happened fast and furiously when the boys tried to "shanghai" Chuck into playing basketball. If you kept pace with the plot, you'll have no trouble numbering these sentences so that they follow the sequence of events in the story.

- a. Ed lets the cat out of the bag to Joel Connors.
- b. Chuck joins the basketball team.
- c. "Joel" appears for the first time at a basketball game.
- d. Tommy tells Chuck that Joel Connors is very interested in having the basketball team win the regional tournament.
- e. Ed visits a band practice session.
- f. "Joel" appears for the second time at a basketball game.
- g. The band serenades Joel Connors.
- h. Tommy's trick is discovered.

- i. Joel Connors makes a business proposition to Chuck.
- j. The real Joel Connors appears at a basketball game.

What's the Idea?

A. Now that you have the plot organized in your own mind, let's see if you clearly understood why each character behaved as he did. Can you underscore the correct ending for each of these sentences?

1. Chuck wanted the Grandmont band to take part in the State band contest because: (a) he wanted to be a hero to all the girls; (b) he was afraid he'd get hurt playing basketball and he wanted an excuse for not being on the team; (c) he loved music.

2. Joel Connors wanted to keep the Grandmont band from going to the State contest with his instruments because: (a) he was just plain mean; (b) the Grandmont band was a good one and Joel wanted another school's band to win the contest; (c) the Grandmont boys were poor players and Joel was afraid they'd disgrace his instruments.

3. The Coach took Chuck out of the big game with Bradford because: (a) he didn't understand why Chuck was playing so poorly; (b) he didn't like Chuck; (c) he was angry at Chuck for fighting with Tommy.

B. Sometimes you may miss an idea

because you don't understand the literary or historical point which the author is referring to. Then too, you may be so intent on following the plot that you slur over a point of humor. Here are a few "fine points" which you may have missed, along with hints to help you track them down:

1. When Ed describes the band's attempt to serenade Joel Connors, he says "they went to Harry Caesar, not to praise him." Does this remark seem humorous to you? Why?

Hint: If the remark means nothing to you, you might check the famous scene in Shakespeare's play *Julius Caesar*, where Marc Antony speaks at Caesar's funeral.

2. After "Joel" appears at his first basketball game, Ed gleefully calls Tommy "you old Houdini." Do you know what Ed was indirectly calling Tommy?

Hint: If you can't answer this question, you might check your encyclopedia for "Houdini."

3. When Ed begins to worry about whether Chuck will stay on the team, Tommy optimistically remarks, "Gather no moss until you come to it." Do you see the humor in Tommy's remark?

Hint: A standard form of humor is to mistake one word for another or to mix up a well known saying. Can you track down the source — or rather, the two sources — of Ed's remark?

(Questions like these will crop up in almost all of your reading. Be sure to check the dictionary and the encyclopedia, as well as the information in the back of your own mind, so that you don't miss any of the author's "fine points.")

LEARN TO THINK STRAIGHT

HEY, A FOOTBALL! An English boy, Ralph, picked up a ball and tossed it to Jim.

"That's not a football; it's a soccer ball," Jim remarked.

"You don't know much about football if you can't recognize the ball," Ralph grinned. "I play on the school team. I'm goalkeeper."

"You're what?" Jim asked. "Wait a minute. How do you play football?"

"We play with a round ball which we kick or hit with our shoulder or head but can't touch with our hands," Ralph replied.

"That explains it!" Jim beamed. "What you call 'football' in England, we call 'soccer' in the U. S."

Jim solved the puzzle by defining the terms. As long as Jim and Ralph gave

different meanings to the word "football," there was no way for either to understand what the other was talking about.

That is an amusing incident. But, as a writer named Edgar Snow has pointed out, it was more serious when delegates to the U. N. realized that they were all talking about "democracy" and "freedom," but that the words often meant different things to different delegates.

For instance, Russia and U. S. each feels that its own government is a democracy, but people live very different lives in these two countries. We do not think that Russia is a democracy because there is only one political party in Russia. Russian children are taught that the U. S. A. is not a democracy because, as they say, both of our major parties are controlled by a few millionaires.

Here's an experiment for you to try in class. Take any two common words such as "house" and "dog." Silently give each of them a completely differ-

ent meaning all of your own, such as "school" for "house" and "chicken" for "dog." Without telling your special meanings, try to carry on a conversation using these words with someone else.

The result is amusing, isn't it?

You discover that in order to talk with another person, you must agree on the meaning of the words you use. If you're not sure of the meaning of a word, ask about it.

Tackle another experiment. Let each person in the class tear a piece of paper into six pieces. On the pieces each person writes what he thinks these six words mean — *democracy*, *freedom*, *capitalism*, *communism*, *socialism*, *fascism*.

Collect all the papers and have someone read the meanings given for each word. Are any two meanings alike? What are the dictionary definitions?

One way to avoid fuzzy thinking is to know what you're talking about first, and then talk about it.

Dear Joe,

from JERRY

Your account of the week-end at Bay Ridge with Julie and her gang was hilarious. But, as you say, *will she ever grow up!* If she realized that in a year or two she'd have to meet grown-ups on their level in an adult world, maybe she'd snap out of her childishness.

The trouble is, some people never do "snap out of it." Take the case of Ella Snow — in our office.

Ella has come and gone and no one at the Able Publishing Co. misses her very much. She was Mrs. Snapp's secretary. You remember that I told you about Ella — a small blonde with big, blue eyes? She could be so innocent and so-o-o (fluttering eyelids) helpless!

She'd arrive twenty minutes late in the morning, spread her arms helplessly, and say, "Transportation is such a problem! I waited ten whole minutes for the bus!"

Poor Ella never could get down to work. There were so many things to distract her. She'd take a peek at the morning paper; or she'd remember that she must call her beauty operator for an appointment; or she'd just have to tell Carmel Stilt about last night's date.

When Mrs. Snapp put a "rush" letter on Ella's desk for typing, Ella would say in her best Baby Snooks manner, "Yes, indeedy, just as soon as I get a drink of water." She'd

rush off to the water cooler and then stop in the mail room on the way, to see if she'd received any personal mail. She always received her mail at the office.

"It's better that way," she explained. "Then I have the letters from my friends right here, when I answer them!"

Ella's lunch hour was from 12:00 to 1:00. At 11:50 she'd take off for the powder room to freshen her make-up.

"I've found the cutest shoes," she'd say breathlessly as she scooted past my desk at 1:12!

At least twice a month Ella wouldn't show up at all — or she'd come in at noon. "Upset stomach," she'd explain mournfully the next day. "You just can't trust restaurants any more." (She never bothered to phone Mrs. Snapp to say she was ill and wouldn't be in.)

We don't work on Saturdays, but somehow Ella's dentists and beauty operators were always "difficult" about Saturday appointments. They always insisted on seeing her during office hours.

"Imagine," she confided to me at 4:30 one Friday afternoon, "that woman (she meant Mrs. Snapp) had the nerve to ask me to file a sheaf of letters at this time of day! I just told her that I'm going away for the week-end and that I have to catch the five o'clock train to the country and there isn't time." (We're supposed to work until five o'clock.)

Yes, Ella used to work here, but she doesn't any more. She said that she decided to quit, that Mrs. Snapp was just too unreasonable.

Mrs. Snapp seems very happy with her new secretary.

Sincerely yours,

Jerry





PERFECT

ONE morning Mrs. Cuddy, your supervisor, says, "Perhaps you'd better help with the Scholastic Bookshop correspondence for a few days. One of the girls in that department is ill and you know how heavy Bookshop mail is!"

You're assigned to answer letters of inquiry. Your first letter is in reply to a request for information on Scholastic-Bantam books from Daisy Ann Hubble (see "Letter Perfect," Feb. 23 issue). Here's what you write.

Scholastic Bookshop
220 East 42nd Street
New York 17, New York
March 1, 1948

Miss Daisy Ann Hubble
Student-Teacher Book Committee
Creston High School
1900 Plainfield Avenue
Sauk Center, Illinois

Dear Miss Hubble:

I am sorry to say that our pamphlet, *Scholastic-Bantams—Fine Literature for the Classroom*, is being revised to include new titles. It contains all the information you want about prices, group orders, etc. It will be a month or more before it will be ready for mailing.

We are happy to cooperate in any way we can with the work of your book committee. Please feel free to write to us at any time.

Scholastic-Bantams are shipped in group lots (minimum order: four copies). *Twenty Grand* is 20 cents per copy for subscribers to any of the *Scholastic Magazines*; all other titles are 25 cents each. Enclose your check

or money order with your book order, unless your order is to be billed to school authorities.

Sincerely yours,

Florence Cuddy

FC:LP SCHOLASTIC BOOKSHOP

As a representative of Scholastic Bookshop, have you done your best to help the Creston High book committee? Must the committee wait a month to receive the pamphlet with a complete list of books and the price information? Have you answered every one of Miss Hubble's questions? (She asked about book prices, discounts for group orders, and mailing arrangements.) Are your answers clear and complete? Does your letter have a courteous tone? Let's check it against this list of pointers for writing answers to letters of inquiry:

1. *Stress positive action, if possible, in the first paragraph.* Your "I-am-sorry-to-say" opening accentuates the negative. Change that first sentence to headline positive action: "We are glad to send you at once, in response to your inquiry of February 28 . . ." Now, what can you send? How about a copy of the old pamphlet listing Scholastic-Bantam books and giving the price lists? (After

all, the prices aren't changing.) Better still, bring the pamphlet up-to-date by typing the one-page list of new titles and enclosing both with your letter. That way you'll meet the committee's needs as well as if you were sending the new pamphlet. What's more, you're sending it *now*, not a month hence.

Your "at once" is good. Promptness in answering a letter of inquiry shows an interest in serving the customer. Answer immediately while the book committee is interested in the books. A month from now, Creston High's book lists may be completed for next fall.

You're exactly right in showing a courteous tone in the first paragraph. "We are glad . . ." you write.

2. *Explain or comment on the material you're enclosing. Answer any other questions.* You've given this information in the third paragraph in your letter. It should come immediately after your "action paragraph." Did you answer every question? You forgot to mention that "There is no additional discount for group orders." Miss Hubble asked about that. You might add that you'll be happy to put the book committee on your mailing list.

3. *Use a courteous good-will close.* Your paragraph beginning "We are happy to cooperate" is right but it should be the last paragraph in your letter.

4. *Re-read your letter for small errors in grammar, punctuation, spelling and usage.* First-rate secretaries won't send out a letter that has a single "strikeover" (one letter typed on top of another). Let's look at your letter. Did you write the title of your pamphlet correctly? You'd better check again. *Classroom* is one word, not two as you have it.

Now write a make-believe answer to Miss Hubble's letter of inquiry.



Cartoons-of-the-Month

"Nice voice, but he doesn't appear to be much of a musician, does he?"



HOW'S THAT AGAIN?

By SLIM SYNTAX

WE'RE planning to have a spelling bee in our class. I'm the captain of our side. Could you give me a few words that will bowl over the other side — who are the better spellers?

J. K. Indianapolis, Indiana

Don't shoot all of these at once; creep up on the other team quietly. Try these first. They're not too hard — but they'll nick a few:

pneumonia
picnicking

If there are any left standing, let them have these:

amethyst
asphyxiated
bouillon (soup — not gold).

These are guaranteed to mow down the last, battered survivors:

lackadaisical
ptarmigan
daguerreotype
paraffin
ukulele

In our English class, while analyzing verbs, we came upon the sentence, "You know how to fix a flat on your bike." We would like to know the part of speech and functions of *how* and the syntax of *to fix a flat on your bike*.

—L. W., Longview, Wash.

This is the simplest answer we can give you. *How* is a conjunctive adverb, introducing the infinitive phrase *how to fix a flat on your bike*.

How also modifies the preposition to fix.

To fix a flat on your bike is a prepositional phrase, object of the verb *know*.

If it's still not clear, write us again and tell us what bothers you.

While discussing a recent article in your magazine, we think we discovered a mistake. It was stated, "Which of these two opening paragraphs of news sounds *most trustworthy* to you?" Shouldn't it be the comparative degree, "more"?

B. D., San Diego (Calif.) H. S.

You're absolutely right, Bette. It should be *more trustworthy*. When you are comparing two things, you use the comparative degree — *more*. We're going to send the writer of that article back to high school to do his lessons over. Thank you for keeping such a sharp eye on us.



PRACTICE MAKES PERFECT



Vol. 4, No. 5, March 1, 1948

NAME _____

CLASS _____

Watch Your Language!

Last week we discussed the *present*, *past*, and *future* tense of verbs. We agreed that it's very simple, didn't we? All you do —

To form past tense

Add *d* or *ed* to present like this:
Present — part + *ed* = *parted*
 (past tense).

To form the future

Put *shall* or *will* or
am going to before
 the present, like
 this: *Present* — part.
Future — *will* or
shall or *am going*
 to part.

But there was a little hitch in what we told you — just a *little hitch*, but an *important* one. We said that *most* verbs change tense this way. (Underline that word *most*. The *most* words won't give you any trouble because they follow the rule.) It's the *others* that make life miserable for all of us — not only high school students, but many college students as well. So let's roll up our sleeves and get to work on them.

Tough Guys

Those sweet, respectable, law-abiding verbs that follow our rule are called *regular verbs*. Let's give them a good-conduct badge — and forget about them for a moment.

The *others* are the "tough guy" verbs. They don't follow the rule. They're different. They're just what they are — and refuse to try to be anything else. They're called *irregular verbs* — you'll soon see why.

Here are a few "irregulars" and their tenses:

Present Tense

am
hurt
freeze

Past Tense

was
hurt
froze

Maddening, isn't it? In the first one, the past tense is entirely different in spelling from the present. The second one is spelled *exactly the same* in both present and past. The third one does another little trick: it changes the *ee* to *o*. Just like that without too much rhyme or reason.

What's a fellow to do? Take the gas-pipe? Learn Bulgarian instead? Try talking in sign language? We've thought of all these solutions and many others, but the best one we've found is this: Just *memorize* the *irregular verbs*. It's really the only way out — and the best one in the long run. You won't get them all at once, so don't try. Take them a few at a time. Concentrate on

them about five or ten minutes a day. Review them occasionally — and they'll be yours for life.

Let's start now with these:

Verb	Present Tense	Past Tense
be	am	was
beat	beat	beat (not bet)
become	become	became
begin	begin	began
blow	blow	blew
break	break	broke
bring	bring	brought

That's enough for one dose. Memorize them — and then try your hand at this test. Do it without looking back. Check your answers against the list after you've finished.

Fill in the blanks with the correct tense of the verb. Five points for each one you get right. Total, 50.

1. I _____ ill last Friday.
 (be)

2. Yesterday we _____ the Rangers.
 (beat)

3. The gale _____ for six days.
 (blow)

4. Gale _____ his ankle in the forty-yard dash.
 (break)

5. I _____ at your house tomorrow.
 (be)

6. On Monday he _____ two steaks home.
 (bring)

7. Last winter, we _____ to work on the house.
 (begin)

8. If you do that again, I _____ every bone in your head.
 (break)

9. When I _____ president, this is what I shall do.
 (become)

10. I can _____ the best plastic bubbles.
 (blow)

My score _____

Are You Spellbound?

This is the last sentence in an otherwise fairly sane letter:

I am hopping to hear from you.

Did your eagle-eye catch the error here? That's right. The sentence should have read:

I am *hoping* to hear from you.

There's a difference between *hoping* and *hopping*, isn't there? Just one letter, *p*, makes that difference.

Now look at these two sentences and see what a difference just a letter can make — in this case, *n*.

1. Yesterday we *planed* our whole trip.

2. Yesterday we *planned* our whole trip.

How to keep yourself out of this kind of trouble? We have a rule that covers this subject with very few exceptions. Here it is:

(1) If the word has only one syllable and (2) if the word ends in a *consonant* (except *h* or *x*) and (3) if the consonant has a vowel (*a, e, i, o, u*), before it — *then double the final consonant before ing, er, ed, est*.

That's a lot to take in at once, so go back over it again now. Be sure you understand the three *ifs* and the *then*...

All set now? Then we're ready for an example:

The word is *rub*.

1. It has *one* syllable: *rub*. (That takes care of *If* No. 1.)

2. It ends in a *consonant*: *b*. (That takes care of *If* No. 2.)

3. There's a *vowel* before the final consonant: *u*. (That sews up the last *If*.)

Then double the final consonant before *ing, er, ed, est* — like this:

rubbed — *b* is doubled before *ed*.

rubber — *b* is doubled before *er*.

rubbing — *b* is doubled before *ing*.

Now see if you've learned your lesson. Column 1 contains a number of words of one syllable. Your job is to spell out correctly the same word when you add *er* or *ed* or *ing*. We'll do the first one — you do the rest. Five points for each group you complete correctly. Total, 50.

Word	er or ed	ing
1. star	starred	starring
2. stare	—	—
3. steep	—	—
4. swim	—	—
5. step	—	—
6. pile	—	—
7. sit	—	—
8. dine	—	—
9. din	—	—
10. beg	—	—

My score _____

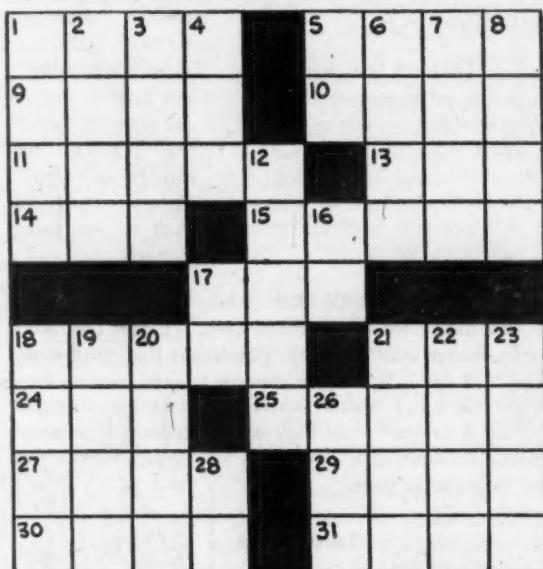
My total score _____

Strictly Continental

It takes 36 words or abbreviations to complete this puzzle. Some of them are foreign words or words that are derived from a language other than English. You should learn their meanings, though, so that you'll be able to understand a musician's talk and the menu card in a French restaurant. (Check the dictionary for the pronunciation of these words so that the musician and the French waiter will understand *your* talk!)

Count three points for each word you get right and see how close you can come to the perfect score of 108!

The answers are in the Teacher Edition this week. Next issue they'll appear on this page.



ACROSS

- Ham preparation loathed by GIs.
- Tiny part; also ninth letter of Greek alphabet.
- Forbidden (South Sea native word now accepted in English).
- Long heroic poem, like *The Odyssey*.
- A musical exercise, a practice piece (*French*).
- Plan proposing compulsory military training (*abbreviation*).
- A domesticated animal.
- Doesn't win.
- The Spirit of Seventy —
- Meat or fish with no bones (*French*).
- Era.
- Anger.
- Brilliancy of achievement (*French*).
- "The — Ranger."
- A sign predicting a future event.
- A catch; a concealed or unexpected obstacle.
- Festive; holiday-like.
- "The Thirty-Nine —s."
- A meat paste (*French*).
- To border on.
- Politicians sling this during election campaigns.
- That is (*abbreviation* of two Latin words).
- A work, especially a musical composition.
- waits for no man."
- Performs in a play.
- Best of a group (*French*).
- Strong as an —.
- Southeast (*abbreviation*).
- The son (*French*, used to distinguish a famous son from a famous father).
- "The — horse" (Indians' nickname for a railroad train).
- "Leapin' —" (nickname for jalopy).
- Mater (*Latin*).
- A celtic inhabitant of Ireland or Scotland.
- Mountain in Sicily.
- A gear tooth on a wheel.
- For example (*abbreviation* of two Latin words).

DOWN

My score _____

GETTING YOUR MONEY'S WORTH

The Family Car



HOW would you people feel about parting with Methuselah?" Mr. Goddard asked one morning at breakfast.

"What?" Phyllis gasped. "You mean, give up the car?"

"But, Dad," Ted protested, interrupting his sister, "how on earth would we get around? The car's so convenient for parties, and dances, and picnics and—besides," he added carefully, "Mom needs it for shopping."

"It's sweet of you to be so thoughtful of my needs, Ted." Mrs. Goddard smiled slyly. "Maybe you and Phyllis misjudged Dad's question. He might mean he'd like to trade in our car for a new one."

Mr. Goddard nodded. "Your mother has the idea. I think that with some smart budgeting, we can swing it."

Ted sighed in relief. "That's a different story."

Phyllis' eyes gleamed. "What kind are we going to get, Dad? I've seen some super-smooth new models cruising around. Personally speaking, I wouldn't mind sitting behind the wheel of a cream-colored convertible with—"

"Hold on, Phyllis," her father cut in. "You'd better learn something about wise buymanship first. Come along when I start looking for a car. You, too, Ted. We'll show Phyllis the important things to consider."

Steering Principles

Phyllis, however, didn't wait long for her first buymanship lessons. She started "pumping" her father almost immediately.

"Say, Dad," she began the next evening, "Mr. Meany recently bought a new car that he likes a lot. Why don't we benefit by his experience and buy the same kind of car?"

"It's foolish to buy a car simply because it pleases someone else," Mr. Goddard explained. "Every family has different uses for a car. Every driver makes different demands on a car, too."

"But just how much difference can there be between cars?" Phyllis objected. "Aren't they all good?"

"In general, yes," her father answered, "but one particular car is likely to be much better for our particular needs than any other. There are three main classes of cars. First, we decide

on the class we want to investigate. The *miniatures*, which might be fine for some people, would be of little use for our family, because we usually carry a full load of passengers. The *deluxe models*, of course, are the most expensive. Some people may consider it worth the extra expense to get more chromium, fancy seat covers, and other gadgets. These things aren't important to us. We're interested in the *standard* class, which is the middle group. What we're going to do is decide on the features that are most important to us, and then look for a car within our price range that gives us *all* those features."

Phyllis soon had a clear idea of the features her father considered most important. Here they are:

1. Comfort and transportation values are the important factors to consider in choosing a car.

2. Look for satisfactory quality *inside* the car. Judge this by:

a. *Seating space*: Seats should be high, wide, and comfortably upholstered. There should be plenty of leg room. The most comfortable height is 15 inches. Turn over the cushions to examine the springs, the number of coils in individual pockets, and the padding.

b. *Vision*: One glass area should be large enough to give the driver a good view of the road. Small slanting windshields and rear windows interfere with the driver's vision.

3. Consider the overall size of the body. Cars that are too long are harder to maneuver and to park.

4. Remember that larger, heavier car bodies and high-powered engines generally mean higher costs. They demand expensive high-octane gas, increase the tire load, and require enlarged brakes to hold their greater weight. (A heavier car is not necessarily a safer car; weight is no guarantee that a car will "hold the road" better. Good vision and maneuverability are far better assurances of safety.)

5. The engine should be accessible for repairs. Radiator grilles and sheet metal should not be in positions to be easily injured.

At the Sign of the Dollar

Ted also helped Phyllis "bone up" on the mathematics of buying a car. He pointed out that:

1. You will probably pay more than the "list price" for your car because:

a. You must pay the shipping costs for the car.

b. Often you must pay for items which manufacturers consider "extras" (such as a radio, a heater, etc.), but which you consider essentials.

2. If you are buying your car on the installment plan, get all the specific figures on the carrying charges and interest. Your contract should tell you exactly how long a period will be given as notice in case you default on the payments.

3. Before you buy, plan an intelligent budget for maintaining your car. The National Bureau of Standards estimates that the average cost of owning and operating a standard model car is \$48 a month. This includes running expenses (gas, oil, and minor repairs) and fixed expenses (insurance, license fees, taxes, garage rent, depreciation); but that figure was based on pre-war prices, and it doesn't include major repairs. Cars need servicing and check-ups at regular intervals.

Shifting Into Seconds

Ted and his friends were hopefully planning to buy a second-hand car; so many of his questions concerned used cars. Here are the answers:

1. Be sure you're buying from a reputable dealer. Avoid the dealer who uses high-pressure salesmanship, who advertises that all his used cars are perfect, etc. Probably the best place to buy a second-hand car is at the used-car branch of a well-established new-car dealer.

2. Examine the car carefully (or, better yet, pay a mechanic to examine it for you) to be sure that clutch, brake, engine, tires, etc., are in good condition.

3. Have the dealer give you a written guarantee that the car will pass your state's inspection.

4. Ask for a written guarantee of every promise made about the car.



CHARACTERS

Voice Maureen **Mother** Bob

(Music: "Near You" — Strings)

VOICE: Now don't get me wrong. I mean, I want you to understand from the beginning that I'm not really so dumb. I know what a girl should do, and what she shouldn't. I get around. I read. I listen to the radio. And I have two older sisters. So you see, I know what the score is. I read Winchell's column — you get to know what New York boy is that way about what pin-up princess on the West Coast and what Broadway pretty is currently the prettiest. But I'm sort of drifting. This isn't what I wanted to tell you. I just wanted to give you the general idea of how I'm not so dumb. It's important that you understand that. You see . . . it was funny how I met him. It was a winner night like any other night . . .

MAUREEN (*Half singing, half humming "Near You"*): There's just one . . . hmmmm hmmmm me, near you. It's like heaven . . . hmmmm . . . hmmmm . . . hm hm . . . Latin . . . Phooey! fuisti fuerit

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Sixteen

... fueramus... fueratis... fuerant.
(Sound of book being slammed shut)

MAUREEN: Gosh, but it looks like a wonderful night out! (*Calling*) Mother . . . hey Moms . . . You downstairs? . . . can I go out for a while?

MOTHER: *May I*, Maureen. Where do you want to go?

MAUREEN: I think I'd like to go skating.

your homework finished?

MAUREEN: We-ee-l all except my Latin . . . that's started, Moms. I wouldn't stay long . . . just long enough to get some fresh air in my lungs and to keep my skates in practice.

MOTHER: All right. If you promise to come in early. Why don't you call Mary Jane and ask her to go along? I think that would be nice.

(Sound of boxes and shoes pushed around)

MOTHER: Ellen's got them on, Maureen. I didn't know you were planning to go out, so I told her she could borrow them. Is the hole in your red ones a big one, dear? Couldn't you darn it?

MAUREEN (To herself): Well, if I must, I must . . . I guess. (Pause) Hey, Moms, do you know where the darning egg is?

MOTHER: Isn't it in its usual place
... the left side of my sewing table?

(Sound of drawer opened)
MAUREEN: Oh, yes, I have it now, I

was looking in the wrong place . . .
(Drawer shut) . . . (to herself) Why
does everything have to happen to me
. . . Ellen's socks don't keep wearing out
on her. (Hums "Near You" to herself a
moment.) There. Hole closed. On you
go! (Humming . . . To Mother) Where
are my skates, Mom?

MOTHER: I suppose they're hanging by the back door, that's where they were the last time I saw them. (*Pause*) Maureen, whatever are you doing now? Soon it'll be nine o'clock and too late for you to go out.

MAUREEN: Be right down . . . just brushing my hair . . . (To herself) gloves, scarf . . . there! (To Mother) O.K. Moms, here I come . . .

(Sound of rapid footsteps going downstairs)

MAUREEN: And here I go . . . Bye!
Be seeing you . . . (Door slams)
(Music: soft, clear, low strings. Up,
under cut slow)

under, but slow)

VOICE: My skates were all nice and shiny because I'd only worn them once since I got them for Christmas and they smelled so funny . . . just like fresh smoked ham. My dog walked with me as far as the corner . . . My skates thumped me good-naturedly on the back as I walked . . . and the night was breathlessly quiet . . . and the stars winked down like a million flirting eyes. It was very lovely. (*Pause*) I ran most of the way . . . so it was lucky that the sidewalks had ashes on them or I'd have slipped surely. The ashes made funny crunchy noises as I stepped on them, and I could feel their cindery shapes through my shoes. I was out of breath when I got to the warming

**A Radio Play Version of Maureen Daly's
Famous Scholastic Awards Story
Adapted by Betty Keppler**

shanty . . . out of breath from running and from the loveliness of the night. (Pause) Shanties are always such friendly places . . . the floor all hacked into wet splinters from the skate runners and the walls scribbled up with paired initials . . .

(Door opens. Laughing conversations. A crackling fire. Skate runners thudding on wood floor. Fade into)

BOB: Hi, Maureen. Hey fellows, Maureen's here . . .

MAUREEN: Hello Bob . . . Hello everybody . . .

(Door closes)

BOB: Hey, Maureen, where are you going? C'mon over here and I'll put your skates on for you . . .

MAUREEN: Thanks, but I can . . .

BOB (Close): You can but you're not going to . . . You're coming over here and I'm putting them on for you . . . See?

MAUREEN: All right, Bob, if you want to . . .

BOB: If I want to . . . Say, what's the matter with you tonight, anyway? You're in a daze.

MAUREEN: Not in a daze, I'm just not in a talkative mood . . .

BOB: Well, I guess that tells me where I stand . . . Say, maybe you don't want to go skating at all . . . maybe you'd rather go down to the Dive and have a soda and listen to the new bunch of records that just came in . . . How does that strike you, huh?

MAUREEN: Go down to the Dive and sit inside on a night like this? Oh Bob, how could you? Haven't you seen the night out tonight? It's too wonderful for words . . . and you talk about going down to the Dive . . . gosh!

BOB: I can't see anything so extra special about this night. Say, what is wrong with you?

MAUREEN: Nothing's wrong with me . . . I'm just not in your kind of a mood, that's all . . . Well, thanks for putting my skates on for me . . .

VOICE: I stuck my shoes under the bench . . . far back where they'd be easy to find and wouldn't get kicked around. Then I walked out on my toes and the shiny runners of my new skates dug deep into the sodden floor.

(Door closes. Background cuts)

VOICE: It was snowing a little outside . . . quick little flakes, that melted as soon as they touched your hand. I don't know where the snow came from, 'cause there were stars out . . . or maybe there weren't and I just thought

so, I don't know . . . That was the kind of a night it was . . . I waited a moment. You know, starting to skate at a crowded rink is like jumping on a moving merry-go-round. The skaters go skimming around in a colored blur like the painted horses, and the shrill musical clatter echoes into the night like the merry-go-round's organ. Once in, I went all right. At least, I went all right after I found exactly where the rough spot was, it was 'round, round, round, jump the rut, round, round, round, jump the rut, round, round.

(Music: "Skater's Waltz")

VOICE: And then he came! All of a sudden his arm was around my waist so warm and so tight and he said very casually —

HE: Mind if I skate with you?

VOICE: And then he took my other hand. That's all there was to it . . . Just that. And then we were skating. It wasn't that I'd never skated with a boy before. Don't be silly. I told you before that I get around. But this was different. He was smooth. He was a big shot up at school and he went to all the big dances and he was the very best dancer in town. All the girls know that! Don't you see? . . . This was different.

(Music: waltz up and end)

(Sound of skates cutting into ice. Low tinkle of bells)

HE: Didn't your Mother ever tell you that you shouldn't go out alone at night?

MAUREEN: Why . . . sure . . . but this — this is just skating . . . it's not going out alone at night . . .

HE: Well, take my word for it . . . when a girl's as special as you are, it's dangerous . . . very dangerous.

MAUREEN: Really? (Laughs) Ooops excuse me . . . that rough spot again . . . Hi Mary! . . . Hello Jean . . .

GIRLS: Ad libbed Hellos.

HE: Hi, girls. (Pause) Here's that bump again. (Laughs)

MAUREEN: I guess they just didn't know we were coming or they'd have had that fixed.

HE: Remind me to speak to the Mayor about it in the morning. Say, what are those bells? Are they on you somewhere?

MAUREEN: Uh-huh, they're on my bracelet . . . see? (Bells) Oh! Look out! (Thud of bodies on ice, scraping of skates) Well, anyway, now that we're sitting down you can see it better. (They laugh)

HE: It's cute . . . and like you . . . Well, give me your hand . . . up you go. Thank you. Would you like to sit this skate out, Mademoiselle . . . in a cozier place, I mean . . .

MAUREEN: What did you have in mind?

HE: I know of a very extra special snow bank . . .

MAUREEN: It sounds wonderful . . .

HE: Oh it is . . . Here you go . . .

MAUREEN: B-R-R it's cold!

HE: Maybe this'll warm you up . . . it's called the snow treatment . . . the idea behind it is to . . . (Scuffling)

MAUREEN: Oh, don't, oh . . . help . . .

HE: Shhh, or I'll be lynched for attempting to murder this town's most beautiful girl . . . You wouldn't want me lynched, would you?

MAUREEN: We-e-ll.

HE: Beautiful but hard-hearted . . . but seriously though, aren't you warmer now . . . Here, let me brush you off . . .

VOICE: He leaned over to brush me off, I held my breath. The night stood still. (Pause)

HE: Well, it looks like the town's turning in. There go the lights in the Rogers' house. We'd better start for home.

VOICE: Not "shall I take you home" or "do you live far" but "we'd better start for home." See? That's how I knew he really wanted to take me home. He went to the shanty to get my shoes . . .

MAUREEN: Black ones . . . same size as Garbo's . . . they're under the bench by the old stove . . . Think you can find them?

HE: I can do anything . . . especially tonight. You're an inspiration. Be right back . . . with the shoes . . . Miss me while I'm gone, will you?

MAUREEN: Uh-huh . . .

VOICE: He was laughing when he left me and ran toward the shanty . . . he had a wonderful laugh . . . everything about him was wonderful . . . and the night . . . it was beautiful . . . He was still smiling when he came back. He took off my skates and tied the wet strings in a soggy knot and put them over his shoulder. Then he held out his hands and I slid off the snow bank.

HE: All ready?

MAUREEN: All ready, sir.

HE: O. K. Let's go.

VOICE: It was snowing harder now. Big, quiet flakes that stuck to the twiggy branches and drifted against the tree trunks. The night was black and white. It was all so lovely that I was sorry I lived only a few blocks away. We talked quietly as we walked . . .

(Sound of crunching footsteps in snow)

HE: Have you heard Stan Kenton lately? He changed his style, sort of,

... I never used to like him before, but now I think he's just about tops.

MAUREEN: I think he's wonderful. I just love to dance to his records down at the Dive . . . and I danced to him in person, once, too. It was when he was here playing that Legion benefit

HE: Were you at that benefit? Funny I didn't see you there. I could have used a good dancing partner, too. . . . I'll bet you're a good dancer, aren't you?

MAUREEN: Well now, I've never danced with me . . . I wouldn't know.

HE: Well, then, I'll have to find out for myself . . . I suppose you'll be going away to college next fall?

MAUREEN: Well, I don't know yet . . . maybe I'm not going to college at all . . . sometimes I think it's a waste of time for a girl to go to college . . .

HE: What is it? Out with it . . . you can tell your old Uncle here, marriage or a career?

MAUREEN: Oh, neither, really. I don't have anything special in my mind. . . . I just don't know if I want to go away . . . Mother and Dad want me to go East to school like Ellen and Ruthie, you see . . .

HE: I think that would be wonderful . . . I'm going . . . to Princeton I think . . .

MAUREEN: Oh really? I didn't think you would be going East. Then it might be fun if I went to Vassar!

HE: I think it could be. (Pause) How lovely you look with that snow in your hair . . .

MAUREEN: That's just the night . . . everything looks sort of special and nice tonight . . .

HE: There is something about tonight, you're right . . . Have you ever seen the moon so close?

MAUREEN: Nope, it's never seemed quite as big or quite as near to me before . . . it must be magic. . . .

VOICE: The moon was following us as we walked and ducking playfully behind a chimney every time we turned to look at it. Then we were home. The porch light was on . . . Mother always puts the porch light on when I'm out at night. We stood there a moment by the front steps. . . .

HE: Well, I guess it's time for me to be getting home. My mother hasn't seen me since breakfast. . . .

MAUREEN: Why how terrible! I'm glad you went skating, though . . .

HE: I'm glad you're glad . . . I'm glad too . . .

MAUREEN: I suppose I could go on and say that I'm glad that you're glad that I'm glad, but I won't . . . (laugh) I am, though . . .

VOICE: As we stood there, the snow turned pinkish in the glow of the colored light and a few feathery flakes

settled in his hair. Then he took my skates and put them over my shoulder and said . . .

HE: Good night now. I'll call you.

VOICE: Just that, nothing more. I'll call you. I'll call you, he said. I went inside then, and in a moment he was gone. I watched him from the window as he went down the street. He was whistling when he left me, and I waited till the sound faded away so that I couldn't tell if it was he or my heart whistling . . . out there in the night. And then he was gone . . . really gone . . . I shivered. . . .

(Door closes softly)

MOTHER (Off): Maureen, is that you? Isn't it very late? Where were you so long? Did you meet Mary Jane?

MAUREEN: Yes, Mother . . . I mean "yes" it's me, and "yes" it is late, but "no" I didn't meet Mary Jane . . . I was just skating . . . that's all . . . and the time sort of passed quicker than I realized it was. It was just wonderful out tonight, Moms, so clear and cold and nice. . . .

MOTHER: I think you'd better go to bed now and get up to do your Latin in the morning. Good night . . . pleasant dreams. . . .

(Sound of feet ascending stairs)

VOICE: I went into my room and right over to the window. Somehow—outside it seemed changed. The stars were like little chips of hard light way up in the sky . . . the wonderful moon of a few minutes ago now was throwing down a sullen yellow glare. The air was tense with bitter cold and a big gust of wind had already blown his footprints away. Everything was quiet. I'll call you, he'd said . . . I'll call you.

(Music, mysterious, light)

VOICE: And that was Thursday. Tonight is Tuesday . . . and my homework's—(Aloud) Was that the phone . . . I'll get it . . .

(Sound of running footsteps, lifted receiver)

MAUREEN: Hello? . . . oh . . . just a minute, please, and I'll call her. . . . Mother, Mother, Mrs. Garrison's on the phone . . . she wants to speak to you about the cake sale or something . . . Hello? Mother will be right with you . . . you're quite welcome . . .

(Sound of receiver being put down. Mother enters)

MOTHER: Hello . . . oh hello, Mattie . . . just fine, thank you. Yes, he's fine too . . . How's Thad? . . . Good . . . you do? . . . Well, I've . . . my goodness, but this is a bad connection . . . it's buzzing like a beehive.

MAUREEN (Excitedly): Maybe someone's trying to get us, Mother, why don't you hang up and see. . . .

MOTHER: Shhh Maureen, I can't hear Mrs. Garrison as it is. . . . Well, all right, if you're in a jam I'll tackle a chocolate

cake, too. Sure Mattie. That's all right. . . . Goodbye (Hangs up) My goodness, Maureen, I could hardly hear as it was, without having to try to listen to two people. . . .

(Phone rings)

BOTH: I'll get it . . .

(Phone up)

MOTHER: Hello? . . . Maureen? . . .

MAUREEN: For me? . . . Boy or girl? MOTHER: Yes, she's right here, Mary Jane. . . .

MAUREEN: Mary Jane, ohhhh. . . . Hello Mary Jane . . . mmmmmine's all done. I didn't think it was hard. . . . No, I couldn't go skating tonight . . . I have work to do. . . . Well, Latin isn't the only thing I take. . . . I know I haven't been over all week, but . . . Well, I've been awfully busy, Mary Jane. Well, I'm sorry. . . . Sure. . . . Bye.

(Hang up phone)

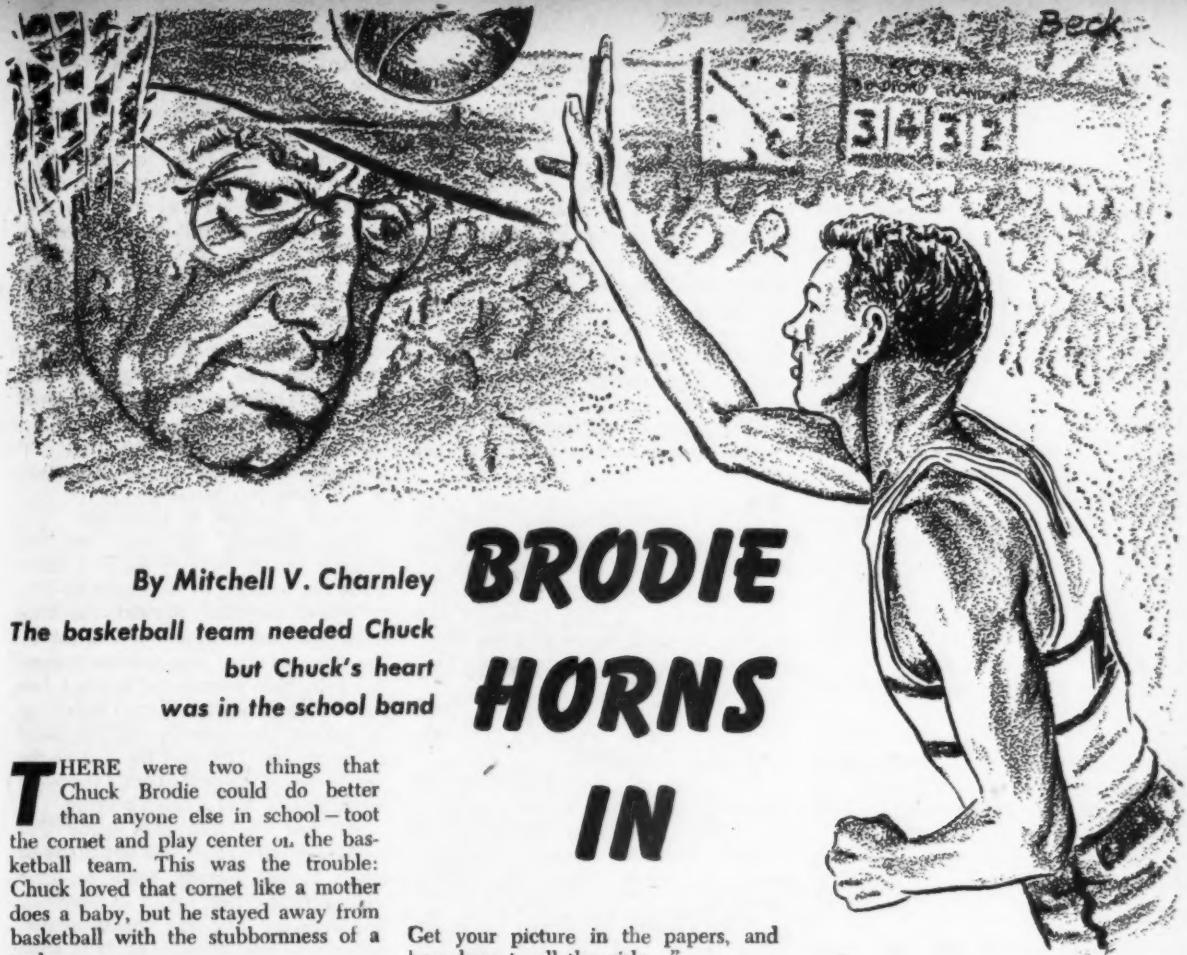
MOTHER: Why did you say you couldn't go out, dear? I'm sure your Father and I wouldn't have minded, and you don't seem to be doing any of the work that you told her about anyway. . . . Why don't you run over?

MAUREEN: Uh-huh. I just don't feel like going over to Mary Jane's tonight . . . anyway, she wanted to go skating. . . .

MOTHER: Well, what's wrong with skating all of a sudden. . . . This is the first time in my life I've ever heard you turn down an invitation to go skating . . . you haven't felt like doing anything all week. . . . What's the trouble, dear, tell me. . . .

MAUREEN: Nothing . . . leave me alone! . . . I'm sorry, Moms . . . I'm not feeling so good tonight. How's about a little music? . . .

VOICE: Tonight is Tuesday and my homework's done, and I darned some stockings that didn't really need it, and I worked a cross-word puzzle, and I listened to the radio and now I'm just sitting. I'm just sitting because I can't think of anything else to do. I can't think of anything, anything but snowflakes and ice skates and yellow moons and Thursday night. My heart still prays and my mind just laughs. Outside the night is still, so still I think I'll go crazy and the white snow's all dirtied and smoked into grayness and the wind is blowing the arc light so it throws weird, waving shadows from the trees onto the lawn—like thin, starved arms begging for I don't know what. And so I'm just sitting here and I'm not feeling anything. I'm not even sad because all of a sudden I know. All of a sudden I know. I can sit here now forever and laugh and laugh and laugh while the tears run salty in the corners of my mouth. For all of a sudden I know, 'I know what the stars knew all the time—he'll never call—never.'



By Mitchell V. Charnley

*The basketball team needed Chuck
but Chuck's heart
was in the school band*

BRODIE HORNS IN

THERE were two things that Chuck Brodie could do better than anyone else in school — toot the cornet and play center on the basketball team. This was the trouble: Chuck loved that cornet like a mother does a baby, but he stayed away from basketball with the stubbornness of a mule.

We tried everything. Grandmont High had a great chance for a regional championship that year, with a team that had only one real weakness. That weakness was at center — Ralph Pollard had graduated the June before and left a bad hole. We had Slick Latimer, All-State the year before, for one forward, and Johnny Koppick as his running mate; and little Breezy Crawford was about the smoothest guard you ever saw. I played the other guard — I'm Ed Dillon. We'd got to the finals in the regional tournament the year before, and we thought we could go to the state meet if we could plug that one hole.

Chuck Brodie was just the plug we needed. Chuck was six feet three inches tall and weighed 175; he was fast and he had a bean on him.

"Grandmont needs you, Chuck, old man," Tommy Marvin, team manager, told him. Tommy was an eager little chap, and he wanted that championship as much as we did.

Chuck just grinned, "The Grandmont band needs me, too."

"It needs more'n you," Tommy grunted. "Think of the trip down to State University for the tournament.

Get your picture in the papers, and be a hero to all the girls —"

"I'd get all that if the band went to the state band contest," returned Chuck.

Breezy Crawford tried to kid him into it. "Give the old biceps a break," he urged. "Build up the constitution. The more basketball you play, the more wind you'll have to toot the tooter."

"And the more chance of smashing a finger, so I couldn't play at all!"

You simply couldn't touch him. He was all bound up in the band, and nothing else interested him. And Tommy was right — the band was horrible. I guess the fellows in it knew some music, but when they all got to blowing together, they sounded like a boiler factory doing double shift. They used to practice in the school auditorium, but the neighbors complained so much they had to move out to the city park.

Chuck explained that, though. "You can't expect the band to be much good with the old instruments it's got," he told us. "Now, I have a plan to get Mr. Connors to give us a new set when we get a little better —"

That was crazy, too, Old Joel Connors ran Grandmont's biggest industry, the band instrument factory, and he could afford to give away a set of band instruments without missing his ham

and eggs for even a day. But it took a lot of imagining to think of Joel giving away anything. He was a wizened little old chap who lived alone in a big house on the edge of town, and he was as hard and sour as an unripe crabapple.

We tried out seven different men in the center spot, but we never found the right one. Just before the Millville game which opened the season, Coach picked lanky Straw Brix for the job, but Straw was slow and not up to the rest of the team.

We nosed out Millville 35 to 30 in that first game, after a battle that had me backed onto my heels. Then we realized how serious the thing was.

"We've got to get Chuck in there — the big sap!" Tommy said savagely.

"Sure we've got to. Would you kindly explain how we're going to do it?"

"I don't know," Tommy groaned, "I've tried everything —"

There was nothing to do except whip the team we had into the best possible shape. Believe Eddie, we worked at it. On defense we were pretty good; and even Straw worked into the system fairly well.

But our scoring power was worth a nickel less than a five-cent stamp. Our delayed offense technique called for sharpshooter's passes, and Straw seemed

to gum up the deal. He just didn't work in.

Early season results showed us where we stood. We won two more "easy" games by slim margins, and when we played Belleville High, which was only medium strong, we just squeezed over the top, 31 to 29.

"Maybe they'll let us into the girls' tournament," mourned Tommy.

Meanwhile the moans and squawks of the band continued to sound every afternoon from the park pavilion, and Chuck Brodie was on hand as faithfully as the town clock to direct them. Finally I decided to corner him myself and argue with him. I was going to be crafty. If I went down to the pavilion, I thought, my great interest in music might soften Chuck's heart enough to influence him.

When I first heard the noise I thought I recognized the tune — *Stars and Stripes Forever*. But as I got nearer I knew I'd been wrong — they were playing *Hot Time in the Old Town Tonight*, with an undertone of the Tasmanian national anthem.

Chuck saw me as I came in. Finally an ear-splitting blast of sound ended the competition. As near as I could tell, the brasses had won in a squawk. Chuck grinned as though he'd enjoyed it.

"Fine, fellows," he said. "A couple more times, and you'll have it." Then he turned to me. "What'd you think of it, Ed?"

"Seems to me," I said, "that they need a little more practice. But —"

"Oh, of course," Chuck replied. My answer satisfied him anyway. "But then the *Poet and Peasant Overture* is pretty tough for beginners —"

"I came to talk to you about something else," I cut in.

Chuck grinned. "I know — basketball. Won't do you any good, but shoot."

I tried a new slant, saying that a little basketball fame might bring reflected glory to the band, but I didn't budge him the width of a garter snake.

"You see, Ed," he said, "we need practice more than anything. I want to get to the state band contest just as much as you fellows want to get to the basketball tournament. And I think maybe we can do it —"

There I lost my judgment. I was boiling like a tea-kettle.

"Music!" I shot at him. "Yeah — if you call that music! I don't. If you want the truth, I'd rather listen to the saws down at the lumber yard!"

Then I stopped, for I saw Chuck's jaw set and his blue eyes crackle.

"All right. I know we're not so good. But I'd like you to tell me how anybody could play with the things these fellows are using! Look here —"

He grabbed me by the arm and

dragged me over to the instrument cases. "Look at this!" he commanded, showing me a battered saxophone. "Just a piece of tin! Look at this sousaphone — it's been through the Civil War! Look at those trombones — junk! Look at my cornet — I got it in a secondhand store for two dollars and seventy-five cents! Sousa's band couldn't do any better with this stuff!"

I found my voice by that time. "Well, they aren't so hot. But what're you going to do about it? You couldn't win a grade school contest the way you're going now."

"We could if we had good instruments. And I have a scheme to get 'em —"

THEN I remembered that "plan" of his. "Fine chance you have of getting old Connors to chip in!" I burst out.

"He helped with the gym, didn't he?" Chuck flashed. "I think I can get him to help us — just by playing for him!"

My mouth must have dropped a foot. Chuck looked indignant.

"It's not so funny," he growled. "He'll know how much better we could do with good instruments."

Well, that was that. I gave up the argument as a bad job. But I couldn't help telling the other fellows about Chuck's plan to serenade Connors. Soon the whole school was talking about it.

When Chuck's big Friday afternoon came around, not only the band but about three-fourths of the student body went up the hill to Joel Connor's place. And they went to harry Caesar, not to praise him. Even the basketball squad was there, because we had a game that night and didn't have to practice.

There must have been five hundred people around when Tommy said he heard *Under the Double Eagle* coming up the street. Chuck marched ahead, ignoring the yells and catcalls. They turned in at Joel's drive and paraded calmly into his big front yard. Chuck was as cool as an Eskimo. He formed the band in a big half-circle, then turned around to face Joel's big old red brick house, and started to play a solo.

Well, there was no question about his playing, anyway. He made that old horn stand up on its hind legs and beg. When he finished, he got a big hand from the crowd. If he'd only stopped there, he might have gotten somewhere.

He faced the band, and started to beat time. They all came together with a *bla-a-ah* — it was the same *Poet and Peasant* I'd heard the week before. And it was terrible. You couldn't have recognized the Peasant, let alone the Poet.

They were about halfway through it before anything happened. Then suddenly the front door of the house

opened, and there in the doorway was Joel himself — Joel with his funny smashed felt hat quivering, he was so mad. He dashed down the steps.

Chuck, his back to the house, couldn't hear a thing. It must have been a surprise to him when Joel suddenly shot in front of him. But he didn't stop, and neither did the band. They all kept right on, and when little old Joel tried to pull the cornet from Chuck's lips Chuck just held him away as if he were a bothersome terrier. Finally the piece ended in that grand explosion I'd heard before, and then we could make out Joel's words.

"Stop!" he was screaming. "Get out of here! Get off the property at once, or I'll have you arrested —"

Chuck managed to break in.

"Mr. Connors," he said, "we just wanted you to hear us play. I know we're not as good as we might be —"

"You're terrible!" shouted the little man. "Get out!" He grabbed Chuck by the arm and gave him a shove toward the gate, then turned and made a bee line for his front door. Chuck stared for an instant, then quietly told the band to march out. That was the end of the great serenade to melt about a thousand bucks out of Joel Connor's heart.

We lost the basketball game that night. Edgerton High, one of the stiffest teams in our section, came to town with a rangy, fast squad of veterans, and even our iron-clad defense wasn't enough to hold them. The final score was Edgerton 32, Grandmont 25.

TOMMY Marvin and I and Coach Powers were the last ones in the locker room, and for the first time Coach told us, smiling sorrowfully. "I still think we'd have a team if —" He stopped. Coach didn't make it a habit to talk about his players.

"I had hopes this year, fellows," he looked blue, too.

We all knew he was thinking about the hole at center. Tommy got to his feet, his eyes snapping.

"Coach," he said, "Monday you'll have your center!"

He wouldn't say another word.

"If you think you'll get Chuck Brodie out, you're slightly batty," I said.

Tommy just grunted. Monday came, and I got down to the locker room in a hurry after my first class. I wanted to see what silly thing Tommy had on his mind. I rounded a row of lockers, and there I found, lacing up a pair of brand-new basketball shoes — Chuck Brodie himself! Controlling my surprise, I managed to be casual.

"Out for the team, old man?" Chuck looked up with that grin. "Right," he said. "You fellows win. Not that I'll make it, but —"

(Continued on page 20)

BOY dates GIRL

MOST OF THE TIME you know what to do. But some of the time you don't know how to do it.

It's obvious that the time has come for you and Joe to say *adieu*. But how do you make parting a sweet sorrow?

You feel a party "on the house" would put you in solid with the gang. The problem is *how* to persuade Mum that you're old enough and wise enough to handle a big hostessing deal?

Influencing the other fellow to see it your way is mostly a matter of tact. For instance:

Q. *I have been going with Joe for three months. But now I find that I like his best friend. His friend has asked me for a date. However, I'm afraid if I accept, we'll both lose Joe's friendship. What do you advise?*

A. When the Man of the Month becomes merely "good, old Joe," there's no sense in prolonging the parting. But neither is there any point in ending on a note of misunderstanding or hurt feelings.

If your heart no longer beats for Joe — although he still has your name emblazoned on the front fender of his bike — it might be wise and tactful to arrange a cooling-off period before you begin to date his best buddy.

If you stop dating Joe exclusively and accept dates with other boys in your class, Joe will have a chance to get over thinking of you as *his* girl. Then when you begin sharing your Saturday nights with his best friend, he will be less apt to brand his chum as an enemy agent.

Q. *I am frequently invited to parties, and I would like to give a party for my friends. I don't know how to convince my mother to allow me to have one. Do you think I'm too young? (I'm in junior high school.) Is it very expensive to entertain boys?*

A. Most parents encourage group parties — even when they feel you are a little young to be going out on dates with one boy. They realize these parties

give you an opportunity to develop healthy friendships in your own home. Not only can they keep an eye on the party, but they have an opportunity to meet your friends.

We suspect your mother will be glad to allow you to have a party if you show her that you're capable of planning it, and if she has confidence in your ability to carry out your plans.

Build up your stock for a few weeks by taking over more responsibility around home — keeping your room in order without constant reminders from Mum, relieving her of the dishes more often, arriving home at the hour you promised, volunteering to stay home with the kid brother so Mum and Dad can take in an occasional movie.

Break the ground for the Big Question by telling Mum what's been going on at school. Keep her up-to-date on your friends. Tell her about Slim's book report, Marylou's new dress, and Ted's after-school job. If you build up her interest in your friends, she'll be more eager to meet them.

You might also supply a play-by-play report on those other parties you attend. Who was there? What was the entertainment? What did you have to eat? What did the girls wear? Sharing your good times with Mum is a sure way to interest her in planning more good times for you and with you.

If Mum agrees to your party plan, be sure you volunteer to clean the house, prepare refreshments, etc. Refreshments needn't be expensive. Ice cream and cake have been favorites since Mum was a girl. If you invite a small number of people to your first party, you could probably foot the food bill out of your own allowance — with a little advance budgeting. Another way to make a good impression on the family is to call an early curfew at this first home celebration.

Q. *How can you turn down a date with a boy you don't particularly like without hurting his feelings?*

A. Say "Sorry, Wally, but I have other plans for Thursday night." Your "other plans" may consist of letting down the hems of last year's skirts or playing checkers with Brother Bud. But there's no need to go into such disillusioning details.

If Wally persists in asking you for dates, you may eventually have to break down and tell him frankly that you're not interested. But chances are that two or three refusals for "other plans" (un-



"I'll clean the house today, Mum."
—One way to earn a party priority.

accompanied by any raincheck leads from you) will let him down gently and tactfully.

Q. *Why do girls object to being invited out at the last minute? If I don't decide until Friday night that I want to go to the movies that night, I don't see why a girl should mind deciding on the spur of the moment whether she wants to go with me.*

A. Since most boys do start dreaming of Friday night on Monday morning, it's natural for Nora to suspect that you've been dialing the other girls' numbers earlier in the week, and that hers was the bottommost name on your list. Most girls will play an occasional second fiddle — but fourth or fifth fiddle is a little hard on anyone's ego.

Even if Nora is your first choice, it's not very flattering to be asked at the eleventh hour. She'd like to think you've been looking forward to this date for several days. And she'd like to look forward to it, too.

It also looks as if you didn't consider her a very popular girl if you expect her to be dateless at eight o'clock on Friday night. Even if you have "inside information" to the effect that she's home alone and lonely, it's not very tactful to let her know you know.

We don't mean to say impromptu dates can't be fun, or that there aren't many times when they're excusable. But you asked *why* the gals objected to them.

You'll find that most girls will accept a last minute invite once in awhile. But it's bad to make such timing a habit — at least, if you want to be rated as one of the smooth Joes. To be an important threat in the girls' league, you have to make *them* feel important. And forethought is the best tactic.

by Gay Head

Brodie Horns In

(Continued)

"No harm in trying," I told him. "What made you change your mind?"

Again Chuck grinned. "Ask Manager Marvin," he replied.

I didn't get a chance to do that for two days, and I pretty near forgot about it because I knew, after practice that first night, that our problem was solved.

Coach didn't put Chuck right on the first team. The big Irishman just shot baskets and practiced footwork and ball-handling with the rest of us that day. Coach gave us a short scrimmage late in the game, with Chuck as center on the scrubs. And how good that boy did look!

HEW was a natural. For a big man, he was as fast as a greased pig, and as hard to handle. He gave little Slick Latimer a run for his money, and Slick's a streak. He could pivot like George Mikan, and he hooked passes that flew like bullets. What's more, his eye for the basket was a marvel. He made four himself in five minutes, and the scrubs trimmed us 12 to 10!

Talk about morale! There was more singing in the shower that evening than any time since the season before. We began to see ourselves taking the regional tournament just as we'd hoped.

It wasn't till Wednesday, as I said, that I got a chance to corner Tommy.

"Exactly how," I asked, "do you go about hypnotizing the Irish?"

"Well, it was easy as eating, to a guy with brains," he grinned. "I simply told Chuck that old man Connors was more interested in our winning the regional than in anything else. I told him how to get the old boy's good will by helping us."

"Sounds fine," I said. "But what'll you do when Chuck finds out you're kidding him? How do you know Joel can tell a hoop from a hoop skirt?"

Tommy was ready for that.

"Well, he contributed to the gym, didn't he? And isn't everybody in town crazy about basketball?"

"Yeah — but did you ever see Joel at one of our games?"

"I was going to ask you about that," Tommy confessed. "You see, Chuck asked me the same thing, and I couldn't remember. So I — I told him Joel was sure to come to some of 'em this year. Chuck said he'd play if I could promise him Joel would be certain to see him —"

I groaned.

"You halfwit! You won't get Connors there in a thousand years — and when Chuck finds it out —"

"Gather no moss, Edward," Tommy told me cheerfully, "until you come to it. He's playing, isn't he?"

That was the way it stood. I didn't tell anybody, and as the team got better I nearly forgot about it.

We tore through the rest of our games like the Crimson Flashes the newspapers called us. We took Northville and Emerson and Yarmouth and when we played Belleville High in a return game we trimmed 'em 42 to 15.

But when our regular schedule ended and we were about set for the tournament — it was being held in our gym that year — Joel Connors hadn't been to a single game! It had me worried, and Tommy confessed that he was worrying too.

"Chuck said something about it to me yesterday," he said. "He figured he'd been double-crossed and was mad as hops. Said, in fact, that he didn't think he'd play in the tournament if he wasn't sure Joel was interested. But leave it to me. I got him here — and I'm going to keep him!"

That was all I could get out of him. I went into the gym for the first tournament game — we were playing Edgerton, as luck would have it — feeling about as cheerful as an undertaker's assistant. Chuck looked angry and suspicious. Tommy wasn't anywhere in sight.

Neither was old Joel, when we went onto the floor. He wasn't in the bleachers, and he wasn't in the crowd pushing through the door. Chuck Brodie knew as well as I did that Joel Connors was elsewhere.

The game began — terribly. Edgerton got the tip-off from Chuck — nobody ever did that — and rushed the ball down the floor. I stood there like a wooden Indian while they tipped it into the basket. My eyes were searching the bleachers, and suddenly they halted. Far up in one corner, back of a girder hanging down from the balcony, nearly lost in the shadow, was Joel Connors!

I knew him by his funny smashed felt hat, and the big black fur-collared overcoat, and the tiny steel-rimmed specs. Tommy had performed another miracle! I dashed over to Chuck.

"Look!" I gasped. "Up there —"

Chuck looked, and then he blushed, half-ashamed.

"I thought Tommy was kidding me," he murmured.

From that point on Chuck began to play ball: lightning action — sure passes — baskets. In five minutes we had six baskets, three of them Chuck's, and then we let up a bit. We had the lead, and Coach had told us just to win — not to swamp anybody. We needed our energy for later games. We coasted, and at quarter time the score was 15 to 6. Then, for the first time, I looked up in the bleachers again.

Joel Connors was gone.

But that was all right. He'd been

there, and Chuck had seen him. We breezed through the game, and I knew we were set for a while. Chuck was happy, and so was everybody else. In the locker room I rushed up to Tommy.

"You old Houdini!" I babbled. "You'll manage a winning team yet —"

"Sure," he agreed calmly. "I intended to all along."

The next day, though, I didn't feel so sure. I was in the book store and I suddenly saw Joel Connors beside me. I thought I might do a good turn for Chuck.

"What did you think of Chuck Brodie's playing, Mr. Connors?" I asked.

He turned sharply, and his little eyes glittered at me. "Chuck Brodie? Who's Chuck Brodie?"

"Why —" I was puzzled by that — "why, Chuck's our center. You know, you saw him at the game last night —"

"Game? I wasn't at any game. What kind of a game?"

I stuttered for a minute, but I thought fast, I decided that if he didn't want to admit he'd been there, it was no business of mine. I started to back off, but old Joel wouldn't let me.

"Chuck Brodie? Isn't he the young idiot who led those music-manglers up to my house? What kind of a game is he playing now?"

The first thing I knew I was blurting out the whole story — about the band, and how Chuck thought he might give 'em new instruments if the basketball team won, and all that.

"And now," I finished, "he's figuring on getting Connors instruments by canvassing the town for money."

"He is, hey?" Connors' eyes gleamed with sudden interest. I decided to make the story good.

"Said he was going to the state band contest and put up a sign: *We use Connors instruments exclusively.* There'll be a lot of publicity, Mr. Connors. Every high school band in the state will see the sign."

"And when is this band contest?"

"A few weeks from now." I began to get cheerful, but his next remark killed my hopes.

"I'll have to see that he doesn't raise the money," said old man Connors, and he wheeled and marched out of the store, leaving me gaping.

OFCOURSE I didn't tell anybody — anybody but Tommy. And Tommy didn't comment — just looked glummer than ever.

I forgot all about it, though, as the tournament went along. We trimmed Washington High and Eastwood in the next two rounds, and managed to squeeze out a victory over Auburn Prep in the fourth. Of course Chuck was the mainspring. Without him we'd have

(Continued on page 22)

the Metal from Heaven

from which automobiles grew

"Ba-en-pet," the ancient Egyptians called it, "the metal from heaven."

It was iron — wonderful stuff which they first found in meteorites and from which they made crude tools.

Man took centuries figuring out ways to get better metals from iron ore — to make different kinds of iron and steel for different uses.



Even when the first automobile appeared, our iron and steel left much to be desired. Axles, gears, bushings and other metal parts too often gave way in service.

It was plain that if cars were to improve, the science of metallurgy would have to be developed considerably, since iron and steel make up 80% of an automobile. So, General Motors set up special laboratories for the study of metallurgy, being one of the first to do so.

From this laboratory have come new methods of testing, using and even making metals. Where once there were only two alloys of steel, now the engine may contain half a dozen different kinds of iron or steel, while various gears throughout the car — rear axle, transmission and so on — are being made of their own special kinds of steel.

All told, there are more than 70 special alloys of iron and steel used in a modern GM car.

The result is to make the whole car better — stronger, more dependable, much more free from breakdown and repair, generally a much better "buy" for the money.

This is just one example of General Motors leadership in producing more and better things for more people — things with bigger value.

For it's truer than ever in this 40th anniversary year of General Motors — *you can't beat GM for real value.*



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Brodie Horns In

(Continued)

been sunk a dozen times. We were ready to go into the finals, and we knew that if we didn't sag we had at least an even chance with Bradford High, the other finalist.

We'd had a chance to watch Bradford in one of the early games, and we knew they were plenty good. They had one little forward, Zip Paterson, who was likely to make even Slick Latimer look awkward.

Just before the whistle blew Slick pulled us together in a huddle. "Set, fellows?" he asked.

Johnny Koppick and Breezy and I answered firmly. But when Slick put the question to Chuck, the big fellow didn't respond at all. His eyes were on the bleachers. Slick asked him again, and he responded, but I could see that



sober look in his eyes. I almost trembled, for I knew the reason. Joel Connors wasn't in the stands.

You can't keep a game from starting, though, so we went to our positions. It wasn't such a bad start at that. Chuck got the tip-off, and the ball went to Johnny. He feinted toward the Bradford goal, then passed back to me. I came up for the pass, and shot to Breezy, who made a beautiful one-handed shot. I felt better after that.

But Zip Paterson took a long pass, feinted me out, and dribbled in for an easy basket. 2 to 2!

Slick threw away a pass, and Bradford took the ball. And they kept it! We couldn't break up those short passes. They handled the ball for nearly two minutes before, suddenly, Zip tore loose again. Somebody passed to him like a flash, and within seconds the score was 4 to 2.

My heart missed a beat when I saw Chuck's face. It was solemn as a judge's — not a bit of fight in it — and his eyes kept wandering to the bleachers and the balcony. There wasn't a sign of Joel Connors anywhere. We fought like tigers. At least four of us did. But I could see that Chuck wasn't all there. When half time arrived, Bradford led 22 to

17.

Coach probably didn't know what the trouble was, but he knew something was wrong. The first question he asked, down in the locker room, showed it.

"Feel all right, Chuck?" he said.

"Well, maybe a little off my feed," Chuck answered lamely.

"We'll give you a rest. Straw'll start at center next half." Suddenly the door flew open and Tommy burst in. It was the first time I'd seen him since before the game started.

He dashed straight up to Chuck.

"It's — it's all right, Chuck," he said. And he turned and dashed out again, before I could get my hands on him.

At the end of the intermission Chuck and I were the first ones through the door onto the floor. We both looked the same way at once — up there in the dark spot behind the girder — and we both saw the same thing. That smashed felt hat, and the big fur collar up around the ears. Joel was there!

It made a new man of Chuck. He sighed like a blacksmith's bellows, and a grin a mile wide spread over his face. He grabbed Coach's shoulder.

"I — I feel a lot better," he said. "Can't I go in, Coach?"

Of course Coach said no. You can't blame him — he didn't know the politics behind the deal; so we took the floor with Straw Brix at center. Just as we gathered in our huddle, there was a commotion around the entrance doorway, and we all looked up. Brother, I almost keeled over. There, coming through the door, was Joel Connors!

There wasn't any doubt about it. He had his fur collar turned down, and you could recognize his skinny face a block away. I must have stared for five seconds, and then I wheeled to look in that dark spot. Just in time!

At that minute Joel No. 1, up in the bleachers, saw his double. He stood up like a shot, but he missed his footing, and tumbled on top of the fellows below him. The smashed hat fell off, and the glasses. And there stood Shanks Warner, the little bass drummer of the band.

I caught on quickly. Tommy hadn't been able to get Joel himself there, so he had dressed up Shanks! I almost snickered, but then I got a glimpse of Chuck over on the bench, and the snicker choked me.

At first, Chuck was as startled as I was. But his face was getting red, and his eyes started to blaze. In two seconds he was the maddest Irishman I ever gazed at. He stood up and made a dive for Tommy, who was sitting in his regular place on the bench.

I couldn't see what happened, because a crowd sprang up the way crowds always do for fights. But I could imagine.

"You — you insect!" came Chuck's

below. "Mr. Connors hasn't been in this gym all season! I'll —"

"Hey! Ouch — cut it out —"

Somehow the fellows separated them, the officials cleared the floor, and the second half started. Straw opened well enough. He worked the tip-off, sent it to me, and I made a long pass down to Johnny. Johnny squirmed loose and caged a slick shot. That looked better — 22 to 19.

Then Bradford set to work, and I could see that we were no better off with Straw than we had been with Chuck. At three quarters it was 30 to 26.

Meanwhile I'd kept an agonized eye on the bench, and I'd seen that Coach had Tommy beside him. Tommy was talking fast, and Chuck was near-by. The three went into a huddle just as the quarter ended, and when we changed goals Chuck peeled off his jacket and dashed onto the floor like a race horse.

The start of that last quarter was something! We were all tired — all except Chuck — but he more than made up for us and Zip Paterson too. Within two minutes we had a basket that made it 30 to 28.

THE bleachers went wild. Bradford took time out, and I looked the cheering crowd over as we rested. Only Joel Connors seemed unmoved. He simply kept his calculating eyes on Chuck.

With only a two-point margin, Bradford held on like grim death. The ball flew around the center of the floor, Bradford playing a desperate defensive game and Grandmont trying just as desperately to get free for shots. We sank two baskets, and so did Bradford.

Just before time ran out, I got the ball. I rifled it to Chuck, and he pivoted, zip — shot — basket! The gun sounded on a tie score: 34 — 34!

We flopped to the floor to rest, and the cheer leaders got into action. Suddenly I saw a form forcing itself out of the crowd, onto the floor. It was Joel!

Joel's eyes were steely and intent. He came down onto the floor and marched straight up to us. Joel singled out Chuck and yelled at him, "You Chuck Brodie?"

Chuck bobbed his head.

"You lead that band?"

Chuck nodded again, and I held my breath.

"You want instruments? Before you go canvassin' the town an makin' a fool of yourself — and me too — you come see me —"

Well — Joel had come around after all! His remark acted like a shot of oxygen to Chuck. If Chuck had been good before, he was a whirlwind now!

You can guess the rest. Bradford
(Concluded on page 24)

Where are you going from here?



Now—as well as in the future

—whether you work for someone else or become your own boss—business profits will always play a big part in your welfare. The reasonable profits earned by industry pay for the development and expansion that bring more jobs, more security, and better living for everyone.

And speaking of profits, most Americans say they think 10 to 15 cents out of each dollar of sales would be a fair profit for business to make. Government figures show that industry averages less than half that much profit. And about half of that is plowed back by industry to pay for the progress that gives Americans more good things than any other people on earth!

- Your first real job may still be several school years off. But *right now* is none too soon to start thinking and planning about the kind of work you want to be doing when you're "on your own."

Here is a booklet which will help you. It tells such things as how to choose a vocation and how to fit yourself for it; how to land a job and how to get ahead in it.

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Speaking of Books



ROCKET SHIP GALILEO, by Robert A. Heinlein. Scribner's. 1947. \$2.00.

This is an exciting science-fiction story about three boys who accompany a scientist on the first piloted rocket ship flight to the moon.

Art, Ross, and Morris are three high school seniors who formed the Galileo Club to experiment with rockets. Their latest rocket explodes while being tested. As the scientists walk away from the isolated testing field, they come across the crumpled body of a man—obviously a victim of their exploded rocket.

The man is not seriously injured. He turns out to be Art's famous scientist uncle. He tells the boys that he is finishing an atomic rocket ship and needs the help of three young men with just the knowledge and interest in science and math that these Galileo Club members have.

A deal is on! All four rocket to the moon. Before they return to earth they meet with surprising and thrilling adventures.

PARIS OF TROY, by George Baker. Ziff-Davis. 1947. \$2.75.

Do you remember the myth about how the Trojan War began? Someone tossed a golden apple marked "For the fairest" among the goddesses. None of the gods dared choose which goddess was fairest for fear of angering the others; so they gave the task to a shepherd boy, Paris, who lived near the city of Troy. One goddess promised Paris riches if he would choose her; another promised wisdom; and Aphrodite promised the most beautiful woman in the world for his wife. Paris gave the golden apple to Aphrodite. The beautiful Helen became his wife, but, as is often the way with such promises, Paris had to steal her from her husband, King of Sparta. In vengeance, Greece began the Trojan War.

This book is based on this myth about Paris of Troy. It is about an 18-year-old herdsman who dreams that he gave the apple to Aphrodite and that she promised him the fairest woman in the world. Paris is newly wed to a dark-eyed girl named Oenone, so he laughs at his dream.

A short time later Paris goes to Troy to compete in the palace games. The prize, a white bull, has been taken from

the King's herd which Paris tends, and he wants to win back the bull. Paris wins the games—and is suddenly recognized as the lost prince of Troy who had been given to a shepherd when he was a baby.

If you were suddenly told that you were a prince or a princess and surrounded with power, riches, and attention, how would you react? Paris let himself be whirled into a new life for a time. He fulfilled his dream by stealing Helen from Sparta. The shipwreck and adventures that follow are the rest of the story. The ending is sad for Paris and Oenone and the other citizens of Troy.

The first seven pages of this book are slow going; don't let them discourage you. The story itself moves along quickly with action and conversation.

THE MAGNIFICENT BARB, by Dana Faralla. Messner. 1947. \$2.50.

Here's another story for horse lovers who liked *National Velvet* and *My Friend Flicka*. Despite the fact that Kevin, the hero, is only 12 years old, we hear that this book is already a favorite with high school students. Kevin could really be any age.

Kevin's knowledge and love of horses come from his grandfather who was a gypsy-like tinker and horse dealer in Ireland. His family now lives on a run-down farm in the South. They find the spirit to spruce up the farm only after Kevin finds the Magnificent Barb.

Kevin has been dreaming of an imaginary horse with a lucky white foot. When the horse dealers come to town, he sees his horse and becomes its owner. His family, raised on Irish folk tales, shares his faith that the horse will be their luck, and it is. Their interest in the Magnificent Barb rouses their interest in the farm and in each other. And it furthers Kevin's sister's romance with the handsome son of a neighboring plantation owner.

Dana Faralla tells this story with a gentle understanding of horses and of the magical quality of Irish folk lore.

STRIKE-OUT STORY, by Bob Feller. Barnes. 1947. \$2.75.

Baseball fans will "go" for this exciting life-story of the strike-out kid. In simple, modest fashion, Bob tells about himself—of his father's great influence on his career, of his early training with American Legion teams, and of his rocket-rise to fame at the age of 17.

These behind-the-scene incidents, as you'd expect, make fascinating reading. Particularly interesting is the inside story of the famous "Cry Baby" revolt in 1940—a "revolution" which cost the Indians the pennant.

Brodie Horns In

(Concluded)

didn't have a chance during the overtime. Chuck got the tip-off, and was down the floor like a streak. The ball came to me and I hooked a pass to Slick—that was the play. Slick never touched it. Chuck intercepted, dribbled around a Bradford guard, and heaved a shot. It sank. A little later Chuck did it again. We ended up 41 to 36, and the regional championship cup came home to roost.

Immediately after the gun sounded, Chuck dashed over to where Joel Connors was standing. Tommy and I followed to see what was up.

"You wanted to see me about band instruments?" Chuck asked, his red hair mussed and his eyes all shining.

Joel nodded. "That's why I came here to-night."

"You mean you're going to give 'em to us?" Chuck started to do a dance.

"No." Joel's voice was curt and squeaky. "I want to talk to you about your hair-brained idea of going to that band contest and putting up a sign saying you use Connors instruments."

For a minute Chuck floundered, but he caught himself quickly.

"We'll be glad to do it," he said. "We'll hang a sign at the hotel—"

"You'll do nothing of the kind!" Joel looked grim. "D'ye think I want my reputation ruined? You'll take no Connors instruments down there."

"We will take Connors instruments to the contest. We can raise the money to buy 'em. There are 37 fellows in the band and they'll all work."

JOEL squinted carefully at Chuck.

"Young man," he said, "it's worth something to me not to have your hoodlums disgrace the finest band instruments ever made. I'll donate half the price of the outfit if you'll promise not to go to the contest."

"Nothing doing," Chuck growled.

Joel scratched the side of his face. "Well, I'll do better'n that," he said at last. "I'll outfit your band complete, free of charge—"

Chuck began to weaken.

"If you promise to practice a year—go to the contest next year—you can have the instruments."

Chuck promised. It was the best bargain he could make. Although he was disappointed at not going to the contest, he began to glory in the dream of leading a band outfitted with the best instruments money could buy. The band was saved, the basketball team was saved, and Joel Connors was saved.

I might add that we went down to the state tournament and won it—nobody there was as tough as Bradford had been.

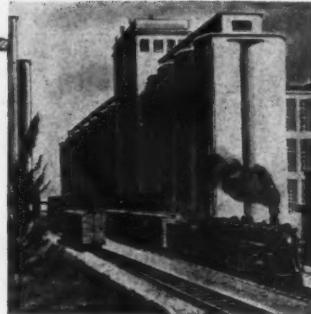
Easy as Pie?



Everybody has heard the expression, "It's as easy as pie!" You know how easy pie is to *eat*. But did you ever stop to think why pie is easy to *make*, too?

One big reason is the job the railroads are doing—day in and day out, every day of the year—for you!

Let's say you want to make an apple pie. You'll need flour, apples, sugar, shortening, and spices, and it's easy to get them at the corner grocery store. But how did these things get to the store in the first place? Because the railroads collected them from different parts of America and brought them together for you. Like this:



1. THE FLOUR originated in a field of waving golden grain. After the grain was harvested, the railroads carried it to the storage elevators, and from there to the flour mills. Later on the railroads hauled the flour to towns and cities all over America.



2. THE APPLES could have come from any one of many different parts of the country—as far as 2,000 miles away from your home. Millions of boxes are loaded on trains to be distributed all over the nation.



4. So, your apple pie depends upon materials brought by the railroads from the four corners of the country. Similarly, we are just as dependent on the railroads for practically *everything* else we eat, *everything* we wear, *everything* we use.

3. Much of our SUGAR comes from overseas; much is made from cane and beets grown in this country. Either way, the railroads carried it many miles on its way to you. The shortening and spices also made several trips by rail on their way to your grocer's.

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LIKE everybody else with a little red blood in his veins, I get a big kick out of watching our basketball teams gallop up and down the court in perpetual motion. The game is "busting out all over" with action and, judging by the record crowds, everybody loves it.

I lament only one thing — the fading beauty of the planned offense. Once basketball's crowning glory, today it is something of a joke. You see it for about the first five or six minutes of a game. Then, presto! The rat-race begins.

A team jumps off to a five-point lead and the opponents promptly bounce their carefully planned attack out the window. Why not? Baskets are so cheap, no one has the patience to work for them any more.

The boys rush the ball up the court, heave it up with one hand, slam under for the rebound — and it's every man for himself. When the fast break fails, the big man drops into the "bucket" and the others form some vague design on the outside.

The ball is whipped around haphazardly until it can be "fed" into the bucket. Whereupon the big man will pivot around and shoot or, less often, pass the ball to a cutter.

Call this "pattern" if you like. I call it "organized chaos." And everybody

Inside Basketball

is doing it. The five best teams I saw this season — Kentucky, Bowling Green, Texas, West Kentucky State, and St. Louis U. — all attacked in this fashion.

Don't get me wrong. Each team was drilled to perfection on the fast break and handled the ball with rare *éclat*. But few of their points culminated from planned plays or patterns. The baskets were made on hard driving and individual brilliance.

Significantly, each of these teams was built around a center 6 feet, 7 inches or better. That's one of the curses of the modern game. You need a beanpole to make sure of your share of the rebounds. Everybody shoots so freely that the ball is floating around loose

half the time. And unless you can grab most of these rebounds, you're not going to win most of your games.

O.K., so I'm a griper. What *do* I like? I like a little more brains and a little less brawn with my basketball. See the pictures on this page? *That's* real basketball — the kind you don't see too much of nowadays.

Let's see how the boys do it. First, the back-court man slips an overhead pass to the "bucket" man (Picture No. 1). He then cuts to his right for about three steps (No. 2), and pivots sharply back to his left (Nos. 3-4).

He runs his guard squarely into the bucket (No. 5). This is what is known as a "screen." The bucket man slips the ball to the cutter (Nos. 4-5), who dribbles in (No. 6) for an easy lay-up shot (No. 7). Beautiful, isn't it?

Incidentally, you don't have to be a college or a pro star to work plays like these. Three of the boys who posed for these pictures are high school players!

Before locking up shop, I'd like to pay tribute to a team which year in and year out is always up among the leaders — despite the fact that it doesn't charge up and down the court like race horses. I refer to Oklahoma A. & M., coached by Hank Iba, a real scientific ball club if ever I saw one. They are a delight to behold.

—HERMAN L. MASIN, *Sports Editor*



Even if it's shipped by Air . . . Rail . . . or Water

IT STILL ENDS UP ON A TRUCK!



Trucks bring **WHAT** you want—**WHEN** you want it—**no matter WHERE** you live

Practically everything you eat, wear, use or buy *makes its first and last lap on a truck . . . that's why you see so many trucks on city streets.*

If it weren't for trucks, all these things would cost you considerably more. For trucks are the "connecting link". Trucks are also, in their own right, a complete form of transport providing speed, flexibility, economy—*unmatched by any other form of transportation.*

Everytime a truck wheel turns your dollar brings more, goes farther. Through periods of war, recession, prosperity . . . trucking helps build steadier employment, bigger incomes. Remember, as trucks carry more and more of the nation's freight . . . it is **YOU** who will benefit through lowered basic living costs!

THE **AMERICAN TRUCKING** INDUSTRY

AMERICAN TRUCKING ASSOCIATION, WASHINGTON 6, D. C.



"SAFETY IS NO ACCIDENT"



Working on the Railroad

HERE'S a one-minute *Railroad Quiz* for you. (If your dad's a railroader, you can sit this one out. You know all the answers. Or do you?)

- (1) What does a train conductor do?
- (2) Which railroad worker is in complete charge of a train?
- (3) What previous training must an engineer have before he's put in charge of "driving" a train?
- (4) How old must you be to qualify for the job of fireman?

"Those questions are a cinch," you say. "A conductor takes your tickets. He also watches his watch and announces the stations — Tur-key Flat, Pain-ted Post, Riz-zing Sun, Wau-pa-net-ta!"

So far, so good; but you didn't tell all.

The Conductor

The *conductor* is in complete charge of the train, and the entire crew receive their orders from him. Before a run, he checks to see that engine and cars have been inspected, that the brakes are in working order, and that the proper signals are displayed. Aboard the train, the conductor is responsible for the welfare of his passengers.

A conductor must have good eyesight and hearing. His education usually includes high school, since he must be able to fill out clear, concise reports. He frequently has had experience as a brakeman. In 1947 the average earnings of a conductor were \$4,800 a year.

A *train brakeman* starts his career as a *yard brakeman*, helping to make up trains by coupling and uncoupling cars, and tending switches. On a passenger train, a brakeman sees that the train is provided with sufficient heat, light, and ventilation. He helps passengers get on and off the train.

A brakeman must have good health, and a high school education is desirable. In 1947 the yard brakeman averaged about \$3,300 a year, and the passenger train brakeman \$3,900.

The "Driver"

Operating a giant locomotive is a two-man job — the job of the *fireman* and the *locomotive engineer*.

The engineer "drives" the locomotive and is in charge of it from the time he reports to work until he goes off duty. A steam locomotive engineer sees that

the right pressure is kept in the boiler; that the air brakes are working properly; and that the generators are providing current for the headlights and train-lights.

He regulates the speed of the train, keeping a constant watch on all signals and warnings. His job is second in responsibility to that of the train conductor. Educational requirements include a high school diploma. In 1947 engineers' annual earnings ranged from \$5,160 to \$5,520.

The *fireman*, as the engineer's assistant, fires the boiler, watches the steam gauges, and calls out signals to the engineer. His job is hard work. He must keep his balance in the swaying engine cab and toss scoop after scoop of coal into the hungry firebox. Large locomotives are equipped with automatic stokers and many other automatic devices, but on smaller engines the fireman must shovel in the coal by hand.

To be accepted for training as a fireman, you must be between 18 and 25 years of age, and have excellent eyesight and hearing. Many railroads also require you to have a high school diploma. In 1947 firemen's salaries ranged from \$3,840 to \$4,620 a year. A fireman must have at least a year of road service before he is permitted to become a locomotive engineer.

Yard Workers

Take a look at a freight yard, and you'll see how many different jobs there are in railroad work.

The *yardmaster* is in charge of the freight yard. He's responsible for the safe movement of all trains and engines over the many miles of track in his yard. He's responsible for putting cars together to make up trains. He sees that each train has the correct number of workers, and that they are fit for duty.

In general, yardmasters are high school graduates, who have come up from the ranks, serving as brakemen and conductors. In 1947 a yardmaster averaged about \$4,800 a year.

The *train dispatcher* is a key figure in behind-the-scenes railroad work. He is



largely responsible for the safety of passengers and crew members. His orders govern the movements of all trains in his territory. This is usually done by telegraph or telephone.

The dispatcher sits before a central switchboard. On a panel before him, flashing lights show the progress of every train along the stretch of road that he controls. In a case where two trains are operating on a single track, rushing head on toward each other, he flicks the lever which sends one train onto a siding and allows the other train to go through. Neither train has to stop.

Apprentice training for this position consists of serving for a time as towerman or signalman. Training in telegraphy is sometimes required. Graduation from high school is almost a must. In 1947 the dispatchers' annual wage ranged from \$3,750 to \$4,750. An able dispatcher may be promoted to chief train dispatcher, then to trainmaster, and even to division superintendent.

Towermen are stationed in a room overlooking a terminal area where two or more railroad tracks cross each other. By throwing switches, towermen operate the light and semaphore signals which indicate whether approaching trains should stop, slow down, or proceed.

Signalmen may be assigned an entire stretch of track, or "block." Some of these block signals may have to be operated by hand. Others are automatic, or semi-automatic.

— WILLIAM FAVEL, *Vocational Editor*

If a career in railroading appeals to you, and you want to fuel the boilers with more information, send for these free booklets:

Quiz on Railroads and Railroading. Write to the Association of American Railroads, Transportation Building, Washington 6, D. C.

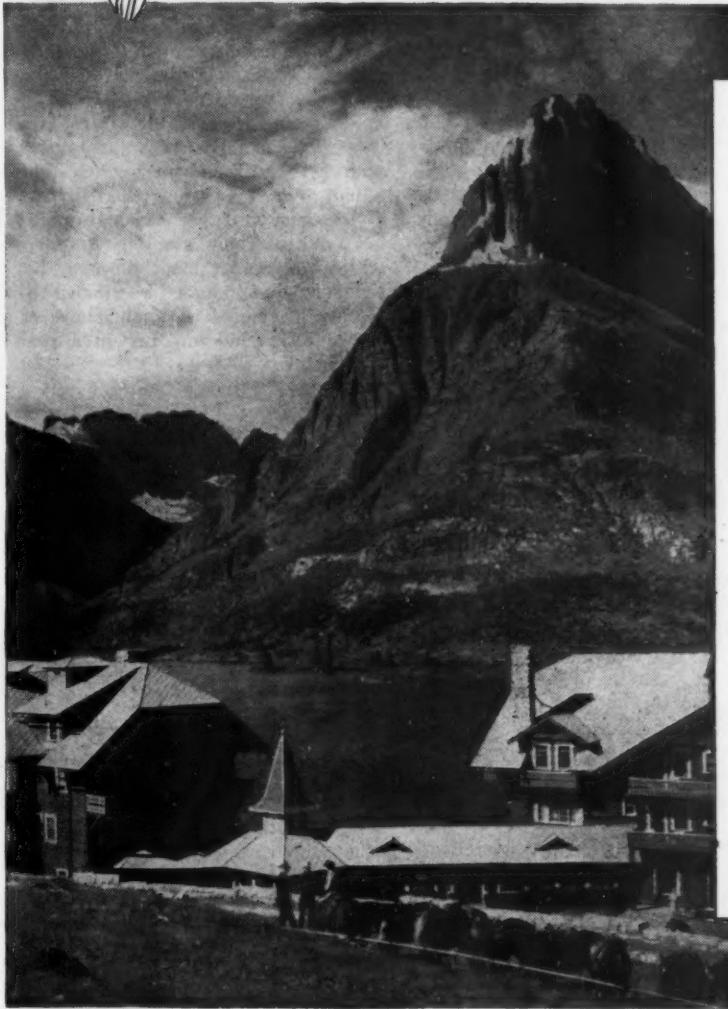
The Railroad. Write to the Santa Fe System Lines, Public Relations Dept., 80 East Jackson Blvd., Chicago, Ill.

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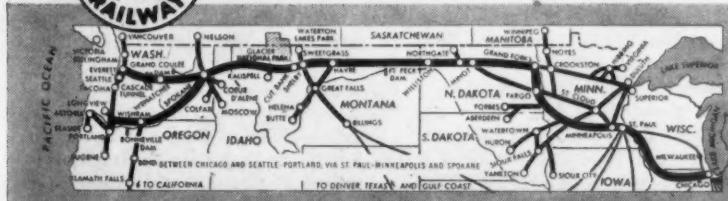
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JAZZ

Riverboat Shuffle; Ostrich Walk; Clarinet Marmalade; Singin' the Blues; Baby, Won't You Please Come Home; Take Your Tomorrow; Way Down Yonder in New Orleans; and Wringin' and Twistin' (Columbia). Bix Beiderbecke with Frankie Trumbauer's Orch. This album of re-issues proves that Bix was a great man on cornet, and Tram pretty hot on sax. There are some passages where Bix really shines through. But too many are dominated by the rackettackety playing of the orch. However, if you don't have any Bix discs, grab this chance.

SWING

Ok! Baby Dok'l and Anything for You (Victor). The Page Cavanaugh Trio. Soft, husky singing and very snappy playing by the Trio. A delightful platter!

I Told Ya I Love Ya, Now Get Out and If Anybody Can Steal My Baby (Columbia). Woody Herman. The orch is fine and Woody's vocals are good when he forgets to be cute.

VOCAL

Hooray for Love and The Thousand Islands Song (Capitol). Johnny Mercer. A lively song on the first side and a very amusing one on the second—both sung in the best Mercer manner.

You Were Meant for Me and Thoughtless (Capitol). Gordon MacRae. Gordon has a pleasant, full voice, but he uses it without expression on the first side and whines on the second.

You've Changed and My Sweet Love (London). Anne Shelton. Velvet-voiced, warm singing.

I'll Always Be in Love with You and What'll I Do (M-G-M). Art Lund. Much gusto and no feeling.

King Size Papa and When You're Smiling (Capitol). Julie Lee and her Boy Friends. With Julia on vocal, her hot piano, and a swell collection of jazz men, this platter really spins around.

Trouble Is a Man and I Feel So Smoochie (Musicraft). Sarah Vaughan. Some of the best we've heard of Sarah's fresh, expressive singing.

Experience and Strangers in the Dark (Victor). Beryl Davis. A humorous ballad and a straight one refreshingly sung.

Barro Colorado Island

THE Canal Zone is the only United States possession that issues its own postage stamps. The Territories of Hawaii and Alaska, as well as Puerto Rico, the Virgin Islands, Guam and all other U. S. possessions, use the same stamps we use here in the States.

But the Canal Zone is different, philatelically speaking. When the U. S. obtained the 10-mile wide strip across the Isthmus of Panama from the Republic of Panama in 1903, the stamps used were those of the Republic of Panama with the words CANAL ZONE over-



The animal is a coatimundi.

printed. It was not until 1927 that the Canal Zone had its own stamps printed. This 1927 set included 1c, 2c, 5c, 10c, 12c, 15c, 20c, and 50c stamps. All but one bear portraits of men who contributed to the building of the Canal, including Gen. Goethals, chief engineer.

The Canal Zone is officially called a "United States Government Reservation administered by the Secretary of the Army." Kenneth C. Royall is our present Secretary of the Army. Our Territories and Possessions, like Hawaii, Alaska, Puerto Rico, and others, are not run by the War Department, but come under the jurisdiction of the Department of the Interior.

Word has just come from Balboa Heights, Army headquarters in the Canal Zone, that a new stamp is to be issued. This will be a commemorative, celebrating the 25th anniversary of the establishment of the Canal Zone Biological Area, on Barro Colorado Island in man-made Gatun Lake. It will be a 10c gray-black, showing a map of the island with a drawing of a coatimundi, an animal similar to the raccoon. It is about the size of an Irish terrier, has short forelegs, high hindlegs, and a hairy tail about three feet long.

The Canal Zone Biological Area was set up on April 16, 1923. Today it is known the world over as a region where the flora and fauna (plants and animals) of a tropical forest can be studied.

The stamp will be issued on April 17.



Accuracy

A rural correspondent for a country newspaper was forever sending in vague news dispatches. The editor finally wrote a sharp letter, warning him to get exact dates and names.

Several days later the correspondent filed this item: "Due to a threat of rabies, our police force rounded up four dogs on Oct. 29. Their names are Rags, Fido, Rover, and Boots."

This Week

Let-down

"Pop, I've raised that two dollars I've needed for so long."

"Good work, son. A boy worth his salt should try as early as possible to make himself independent of his father and stand on his own feet. How did you do it?"

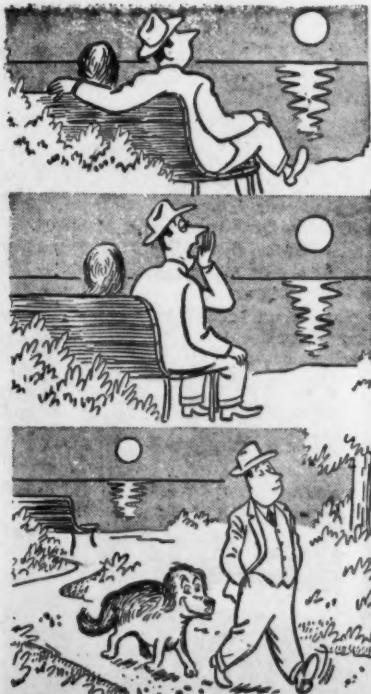
"Borrowed it from Mom."

The Pantograph, Wyandotte H. S., Kansas City, Kans.

Me-o-u-w!

One Girl to Another: "Of course I had to tell her she looked like a million — and I meant every year of it!"

—Howe Fulcrum in Magazine Digest



Christian Science Monitor

Moanin' High

Little Stanley was taken by his parents to his first symphony concert and a soprano was the soloist for the first number.

Asked Stanley, pointing at conductor: "Mother, why is that man shaking his stick at the lady?"

"He's not shaking his stick at her," the mother whispered.

"Then why is she screaming like that?"

The Yellow Jacket

O Pioneers!

Kenneth Roberts was scheduled to give a lecture in the auditorium of the Boston Public Library one evening last winter. When the night arrived, there was a moderate snowstorm in progress. About 5 o'clock he phoned the Library from his home in Maine and said that, because of the storm, he would have to cancel the engagement.

"What?" exclaimed the librarian. "The man who wrote *Northwest Passage* can't brave two inches of snow?"

Bennet Cerf in "Saturday Review of Literature"

Foolproof Protection

March: Bob, why don't you pack your tuck in mothballs, instead of marbles?

Sweeney: Marbles don't leave that awful smell.

March: But what about moths eating your suit?

Sweeney: Listen, any moth that bites one of those marbles won't have any teeth left for my suit!

—CBS' "Sweeney and March"

Doubtful Case

Corliss: Believe me, Dexter is the most unsophisticated boy alive.

Mildred: Sometimes I'm not so sure.

Corliss: That he's unsophisticated?

Mildred: That he's alive!

—CBS'

No Flies on Him

When the college football squad was called out for the first practice session of the season, one of the aspirants was so fleet of foot that he made the others look like turtles. The coach called him over and asked him how he developed such incredible speed.

"I used to catch jack rabbits on my pop's ranch," he explained.

"But," the coach pointed out, "a lot of other boys here claim that they did the same thing. Still they're not nearly as fast as you."

"Wal, my pop is pretty fussy about the rabbits he eats," the boy elaborated. "I had to run 'long side of them first and feel them to see if they were fat enough for pop before I caught them."

—Mleanor Merriam, "Reader's Scope"



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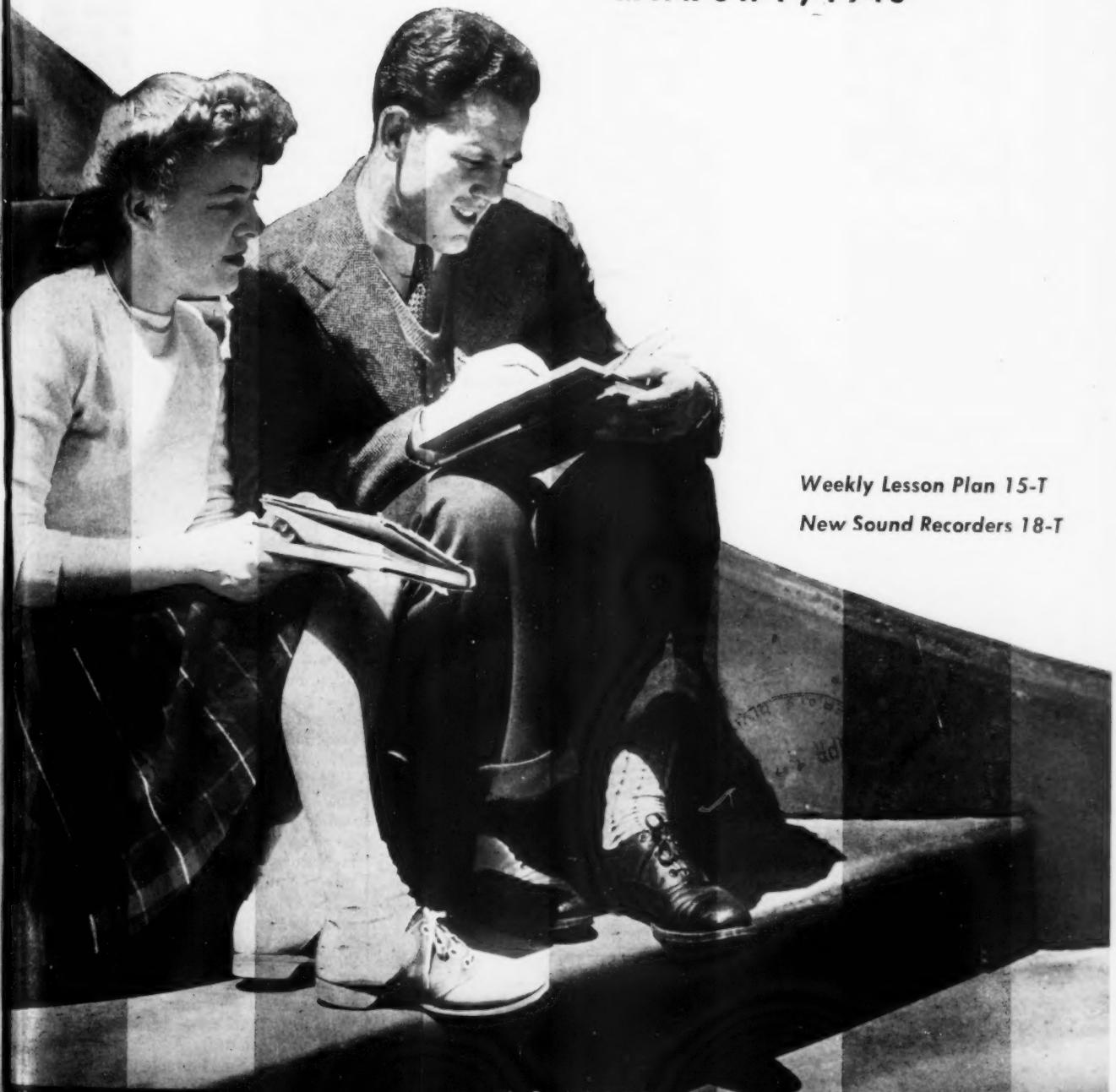
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1948 SUMMER SCHOOL OPPORTUNITIES

SCHOLASTIC TEACHER Monthly

THE NATIONAL SERVICE MAGAZINE FOR THE TEACHING PROFESSION

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Scholastic Teacher invites manuscripts describing new and promising teaching techniques and practices in English and Social Studies. Payment is made for manuscripts accepted at the time of publication. Send photographs if available.

Published weekly, Sept. through May inclusive, except during school holidays and at mid-term. Entered as second-class matter at Post Office at Dayton, Ohio, under Act of March 3, 1879. Contents copyright, 1948, by Scholastic Corp. Office of publication, McCall St., Dayton 1, Ohio.

General and Editorial Offices, SCHOLASTIC TEACHER, 220 East 42nd St., New York 17, N. Y. Office of publication, McCall St., Dayton 1, Ohio.

COVER STORY

In the good old summertime the "seat of learning" can be the steps of ivy-covered George B. Von Gruenbach Memorial Hall. You have your choice of 475 steps. That record number of institutions appears in this second Summer Session Opportunities Annual. When you write for catalogues, mention us.

Editing is painful. Our *Scholastic Teacher* wants to be gay and clever. Sternly we order her to be as useful as a main floor department store information clerk. "Look," we say, "we pay you to tell teachers where to go to summer school, what kind of recorders there are, the best radio programs." It's hard on us, too.

"My senior English class reads *Scholastic-BANTAMS* at the rate of one a week," writes Katherine Maher, Greenwich (Conn.) High School. "Some of my students have read 15 since December 1," says Katherine Saunders, John Marshall High School, Rochester.



We wonder if the presses can keep up with the students. Here are two new titles for March: *Our Hearts Were Young and Gay*, by Cornelia Otis Skinner and Emily Kimbrough, and *Guadalcanal Diary*, by Richard Tregaskis.

More than 1,600 high schools are now polling student opinion on two widely different issues: compulsory military training and comic books. These high schools are members of ISO (Institute of Student Opinion) sponsored by *Scholastic Magazines*. Want to know what ISO can do in your school? Write us.

You can introduce your students to the latest thinking on Atomic Energy with our special April 12 feature issue (*Senior Scholastic*). Add learning impact on this No. 1 problem with new instructional aids — recordings, films, scripts, etc. (See page 31-T.)

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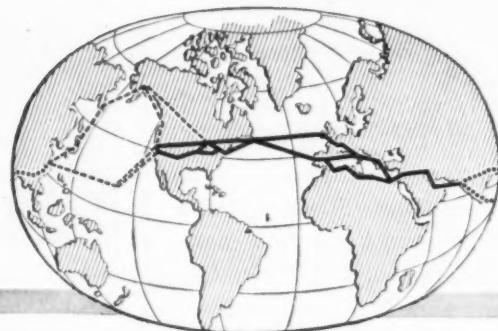
Again this year, TWA will cooperate in offering teachers university-approved tours (outlined at the right), carrying full university credits.

And, of course, there are many other highly rewarding trips you can take via TWA. One of the seven wonders of the world—the Grand Canyon—is right on TWA's domestic route. Hoover Dam, Lake Mead, the deserts and garden spots throughout the Southwest—all are quickly reached with the wings of TWA; also the rich historic areas of Boston, New York, Philadelphia, and Washington, D. C.

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THE HUMAN BODY—This unique series utilizes the exceptional advantages of the slidefilm technique to teach all these important subjects: *The Heart and Circulation*; *Digestion of Food*; *Foods and Nutrition*; *The Eyes and Their Care*; *The Teeth*; *Care of the Feet*; *Body Defenses against Disease*; *Reproduction among Mammals*.



ANIMAL FRIENDS—Charming and instructive presentations of familiar animals... universally popular as EBFilms... now available in this EBF Slidefilm Series. 8 self-contained teaching units: *The Horse*; *Gray Squirrel*; *Three Little Kittens*; *Sheep*—*The Farm Dog*; *Black Bear Twins*; *Elephants*; *Goats*; *Common Animals of the Woods*.



Jack pays Miss Allen a dollar bill.
Jane pays 90 pennies.
Who pays more, Jack or Jane?

21 Summer Scholarships to British Universities

EVEN British universities, open to U. S. students this summer, will offer three scholarships each to Americans. Given anonymously, the 21 scholarships are, so far as we know, the first of their kind for summer study. Fourteen will cover round trip travel to Britain; the remaining seven include tuition for the six-week summer sessions as well. Veterans and non-veterans may apply.

Scholarships will be awarded by a special committee of British and American scholars. Each committee member has taught in both countries.

Our summer school roundup in February omitted one of the universities sharing in the plan: University of St. Andrews, Scotland, July 10 to August 21. Double asterisks indicate the other six.

Besides scholarship openings, the seven universities will have about 600 places for American students. Work will be on a graduate level combining lectures and seminars in British university fashion. Courses will usually feature field excursions, and, in addition, there will be opportunity for tours.

Especially interesting to teachers is the course on British education offered at University College, Nottingham.

To ease transportation uncertainties, Cunard White Star Lines are reserving 500 places to and from England for American students who are accepted. These reservations include tourist and cabin classes.

An unusual feature of the sessions will be on- or near-campus living quarters for foreign students. (Many students from Europe and Canada will also attend the sessions.)

For more information on Britain's very attractive summer educational offers, write The Institute of International Education, 2 West 45th Street, New York. Ask for *Summer Schools in Britain*. I. I. E. will receive all applications, for scholarships or otherwise. These must be in by March 15.



British Information Services
University of St. Andrews

Marks of the Good Teacher

ARE you a good teacher? Are you an exceptional teacher? You can give yourself a rough check with a new yardstick of "exceptional teaching service." Architects of this yardstick are 21 members of a New York State committee — 11 classroom teachers, 9 supervisors and administrators, 2 school board members.

This proposed teacher ability yardstick is an outgrowth of New York's new salary law. Salary promotions are automatic for five years. Beyond that promotions will be made for merit in four successive steps. (See *Scholastic Teacher*, April 14, 1947, page 5-T.) The teacher steps into the new salary bracket if he is "on top of his job." The path to advancement is not limited to administrative jobs.

As we understand it each locality makes its own yardstick. And its plan must permit at least 50 per cent of the eligible teachers to move to the next salary level.

You can be an exceptional teacher in four ways, suggests the committee: 1, by serving pupils; 2, by taking on community services; 3, through non-school work; 4, by continuing your education.

What are the marks of the exceptional teacher? You can check yourself against our free translation from the Pedaguese. We omit duplications and points we didn't fully understand.

How Good Are You?

1. Are you creative? Do you develop new instructional aids? Do you use radio or magazines?

2. Do you arrange student trips to museums, industrial plants, farms? Do you use community resources?

3. Have you shown special ability with groups such as the mentally or physically retarded or foreign speaking or problem neighborhood youngsters?

4. Do you show grasp of subject matter and relate it to contemporary life?

5. Are you good at speaking and writing?

6. Can you size up the individual child and help him with his problems?

7. Do you show unusual sympathy and understanding in handling children?

8. Do you show skill in guiding students to jobs, better home adjustments, good health habits, etc?

*The teacher who uses *Scholastic Magazines* is obviously progressive and deserves a salary raise at once.—Editor.

Classroom Teaching Skill Only One Measure in New York State's Proposals

9. Are you especially good as an adviser for school activities?
10. Do you aid students retarded by illness or other causes?
11. Have you helped students with out-of-school hobbies?
12. Have you taken on some of the "dirty jobs" around school? (The language is ours — not the committee's.)
13. Do you try to improve teaching as a profession?
14. Are you poised and well balanced? Emotionally adjusted?
5. Have you been an exchange teacher?
6. Have you taken part in professional workshops?
7. Have you served on curriculum revision committees or other after-hours organization work?
8. Do you serve on committees of the League of Women Voters, 4-H clubs, Boy Scouts? On local boards?
9. Do you carry on any adult education?
10. Do you carry on any holiday trips for students?
11. Do you manage any after-school clubs for students?
12. Do you visit students' homes?
13. Do you help with public forums or discussion groups?

Continuing Your Education

1. Do you serve as a leader or supervisor of groups such as Girl Scouts, Boy Scouts, youth canteens? Do you help with the local library or clubs?
2. Do you take some of the load in local youth programs of service clubs, PTA, Red Cross, settlement houses, intercultural relations, etc?
1. Are you carrying on research or committee work on some problem important to educational progress?
2. Do you do public relations work for schools or other community projects?
3. Do you travel and apply your travel experiences in the classroom?
4. Do you write articles, reviews, etc?
1. Are you working toward additional degrees? (The committee suggests six semester hours' credit in each three-year period.)
2. Do you take courses that are good for you, but are non-credit?
3. Do you teach in-service courses for teachers?
4. Do you do any demonstration teaching?
5. Have you worked at jobs related to your teaching field?
6. Have you continued your studies or investigations in foreign lands?



"She's such a good teacher they made her principal so now she doesn't teach any more."



Plan your summer study to include sightseeing.

WHY do teachers go to summer school? Some years ago I discovered that all the reasons do not appear in college catalogues.

Our workshop drew teachers from many parts of the country. In my innocence I thought they came with their sleeves rolled up, a gleam of enthusiasm in their eyes, and a single-minded determination to learn.

They did come to learn. Many have moved up to positions of leadership in their fields. But single-minded they were not!

Over ice cream sodas or a cold beer I learned why teachers really go to summer school.

One came hoping to sell a children's book manuscript.

One came to see a particular man; another to forget a man.

One wanted to find a job outside teaching.

One sought a better position.

Another spent spare time on research for a book.

I know there were reasons I never heard.

What about you? Are you looking for credits toward higher pay? And new places and new faces?

Your guidebook is below — the only comprehensive list of U. S. summer sessions. All information is up to date for 1948. Choose among these 475 schools the one that fits your need.

For more information on workshops and off-campus courses see April 5 issue of *Scholastic Teacher*. Our February 2 issue lists summer schools outside U. S. Don't miss the May 5, "Your Vacation," issue.

Our thanks to the U. S. Office of Education *Directory, Part III*, for our preliminary list. Special thanks to all the colleges and universities whose help made this directory possible. When you write to an institution mention *Scholastic Teacher*.

**Your Guide to Summer Educational Opportunities
in 475 Institutions**

Summer Sessions in 1948

How to Use This Directory

Sample:

University of Alabama, University; C; C. E. Williams; J 14-A 27; w-d-u-g.

Key:

Name of institution, Address; Student body (M-men only, W-woman only, C-coeducational); Summer session director; dates (J-June, Ju-July, A-August, S-September), where two or more sessions are offered dates show combined duration; the remaining symbols indicate as follows: "w" means the institution will offer special workshops or institutes of interest to high-school teachers. "o" means off-campus study courses or tours, in or out of United States. Ask the summer session director for information on special offerings touching your interests. "d" means dormitory facilities. Check on whether available for men and women. "u" and "g" mean, respectively, undergraduate or graduate work offered.

ALABAMA

Alabama A & M College, Normal; Louis C. Goodwin; C; d-u.
Alabama College, Montevallo; M.L. Orr; C; J 14-A 27; w-d-u.
Howard College, Birmingham; Oscar S. Causey; C; J 14-A 27.
Oakwood College, Huntsville; C; O. B. Edwards.
Spring Hill College, Spring Hill; M; Andrew C. Smith; J 14-A 23.
State Teachers College, Florence; C; Dr. J. A. Keller; J 14-A 13; w-d-u.
State Teachers College, Montgomery; C; H. Councill Trenholm; J 14-A 7.
Tuskegee Institute, Tuskegee; C; I. A. Derbigny; J 7-A 14; w-o-u-g.
University of Alabama, University; C; C. E. Williams; J 14-A 27; w-d-u-g.

ARIZONA

Arizona State College, Flagstaff; C; L. A. Eastburn; w-d-u-g.
Arizona State College, Tempe; C; J. O. Grimes; J 7-Ju 31; w-o-d-u-g.
University of Arizona, Tucson; C; James W. Clarkson, Jr.; J 7-A 14; d-u-g.

ARKANSAS

A & M College, Magnolia; C; E. E. Graham.
Arkansas A & M College, Monticello; C; James H. Hutchinson; J 14-A 13.
Arkansas State College, State College; C; D. F. Showalter; M 31-A 8.
Arkansas State Teachers College, Conway; C; Dr. Nolen M. Irby; J 7-A 14; w-o-d-u-g.
Henderson State College, Arkadelphia; C; Dr. D. D. McBrien; M 31-A 7; w-d-u.
Little Rock Junior College, Little Rock; C; E. Q. Brothers; M 31-S 3.
Ouachita College, Arkadelphia; C; A. M. Witherington; M 31-A 6.
University of Arkansas, Fayetteville; C; Henry Kronenberg; J 7-A 27; w-d-u-g.

CALIFORNIA

College of the Pacific, Stockton; C; J. Marc Jantzen; J 22-A 27; w-o-d-u-g.
Dominican College of San Rafael, San Rafael; C; Sr. Mary Thomas, O.P.; J 29-A 7; u-g.
Fresno State College, Fresno; C; Mitchell P. Briggs; w-o-d-u-g.

Humboldt State College, Arcata; C; Dr. Ivan C. Milious; J 21-A 27; w-o-d-u-g.

Immaculate Heart College, Los Angeles; W; Sr. M. Eileen; Ju 6-A 7; w-d-u-g.

La Sierra College, Arlington; C; K. J. Reynolds; J 21-Ju 27.

Mills College, Oakland; W; George Hedley; Ju 3-A 14.

Occidental College, Los Angeles; C; Wallace H. Moore, Ph.D.; J 21-Ju 30; w-u-g.

Pacific Union College, Angwin; C; George L. Caviness; J 14-S 2; w-o-d-u-g.

San Diego State College, San Diego; C; I. N. McCollom; J 21-A 20; w-d-u-g.

San Francisco College for Women, San Francisco; C; Mother Aimee Rossi; d-u-g.

University of California, Berkeley; C; J 21-S 11.

University of Redlands, Redlands; C.

University of San Francisco, San Francisco; C; Paul J. Harney, S. J.; J 28-A 8; u.

University of Southern California, Los Angeles; C; John D. Cooke; J 21-A 28.

Whittier College, Whittier; C; Paul S. Smith; J 21-S 3.

COLORADO

Adams State College, Alamosa; C; Ira Richardson; J 21-A 27; w-d-u-g.

COLORADO A & M COLLEGE, Fort Collins; C; Dr. David H. Morgan; J 21-A 13; d-u-g.

Colorado College, Colorado Springs; C; H. E. Mathias; J 21-A 14.

Colorado School of Mines, Golden; M; H. M. Crain.

Colorado State College of Education, Greeley; C; George Willard Frasier; J 19-A 13.

Loretto Heights College, Loretto; W; Sr. M. Florence; J 30-A 5; w-d-u.

University of Colorado, Boulder; C; E. H. Wilson; J 21-A 27; w-o-d-u-g.

University of Denver, Denver; C; Dr. Lloyd A. Garrison; J 18-A 27; w-d-u-g.

Western State College of Colorado, Gunnison; C; N. W. Newsom; J 7-A 6; w-d-u-g.

CONNECTICUT

Albertus Magnus College, New Haven; W; Sr. M. Dorilda; J 24-A 3.

Connecticut College, New London; C; Dr. John F. Moore; J 21-S 8; w-d-u.

Saint Joseph College, West Hartford; W; Sr. M. Rosa; J 21-A 5, w-u.

University of Connecticut, Storrs; C; Arthur L. Knoblauch; J 28-A 7.

DELAWARE

University of Delaware, Newark; C; W. Earl Armstrong.

DISTRICT OF COLUMBIA

American University, The, Washington; C; Catholic University of America, Washington; C; Roy J. Deferrari; J 28-A 7; w-o-d-u-g.

Howard University, Washington; C; Frank M. Snowden.

Washington College of Law, Washington; C; Washington Missionary College, Takoma Park; C; E. O. Rittenhouse; J 15-A 24; d-u.

James Ormond Wilson Teachers College, Washington; C; Dr. C. M. Huber; w-g.

FLORIDA

Bethune-Cookman College, Daytona Beach; C; William H. Hale.

Florida A & M College for Negroes, Tallahassee; C; H. M. Efferson; J 13-A 16.

Florida Normal and Industrial College, St. Augustine; C; W. C. Cogdell; d-u.

John B. Stetson University, Deland; C; H. C. Garwood; J 14-A 20; w-d-u-g.

(Continued on page 8-T)



Your Easy Chair at an Easy Fare

on world's largest fleet of new luxury coaches

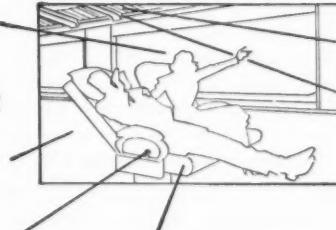
Your wonder window!

11 sq. ft. of sunfiltering glass. Glare stays out . . . but superb views of the Water Level Route pour in!

That air of comfort! It's the clean, conditioned air that surrounds you in New York Central's new streamlined coaches.

Tip on relaxation! Touch a button and tip your seat up for window gazing . . . back for lazing . . . or way back for napping.

LOW COACH FARES now command three miles of brand new streamlined coaches . . . plus an even larger fleet of other fine modern coaches . . . on New York Central's dependable, all-weather trains.



Pillow-soft seats, teamed with stabilized car springs, roller bearings, and rubber-cushioned couplers smooth away the miles.

Plenty of room for your grips on the streamlined luggage rack. And you can check 150 lbs. more *free* in the baggage car!

Easy on the eyes is the indirect, fluorescent lighting. And you can switch on an extra reading light above your seat, too.



NEW NEW YORK CENTRAL

The Scenic Water Level Route

Summer Sessions

(Continued from page 6-T)

University of Florida, Gainesville; C; J. W. Norman; J 14-S 4; d-u-g.

GEORGIA

Atlanta University, Atlanta; C; John P. Whitaker; w-d-u-g.
Emory University, Emory; C; J. A. Stipe; J 12-A 28; w-d-u-g.
Fort Valley State College, Fort Valley; C; T. B. O'Daniel.
Georgia State College, Industrial College; C; J. E. Peacock.
Georgia State Women's College, Valdosta; W; J. A. Durrenberger.
Junior College of Augusta, Augusta; C; Eric W. Hardy; J 7-Ju 30.
Mercer University, Macon; C; E. M. Highsmith; J 16-A 24.
North Georgia College, Dahlonega; C; J. C. Simmons; J 11-A 31; w-d-u.
Paine College, Augusta; C; L. R. Harper.
West Georgia College, Carrollton; C; L. E. Roberts; J 9-Ju 17; w-d-u.

IDAHO

College of Idaho, Caldwell; C; L. A. Williams; J 11-A 13; d-u.
Northern Idaho College of Education, Lewiston; C; C. L. Harlan; J 7-A 13; w-o-d-u.
Northwest Nazarene College, Nampa; C; Malalleen A. Wilson; J 7-A 7; d-u.
Ricks College, Rexburg; C; M. D. Morrell; J 14-A 20.
Southern Idaho College of Education, Albion; C; R. H. Snyder; J 7-A 7; w-o-d-u.
University of Idaho, Moscow; C; J. F. Weltzin; J 10-A 4; w-d-u-g.

ILLINOIS

Augustana College, Rock Island; C; Richard A. Barnes; J 14-A 6; w-d-u.
Bradley University, Peoria; C; George L. Clinebell; J 17-A 26; w-o-d-u-g.
Carthage College, Carthage; C; Merle E. Chapin; J 8-A 6.
Chicago Teachers College, Chicago; C; J 28-A 6; u.
College of St. Francis, Joliet; W; Sr. M. Chrysanthia; J 24-A 4.
DePaul University, Chicago; C; E. I. Kammer; J 28-A 4.
Eastern Illinois State College, Charleston; C; Bryan Heise; J 14-A 6; w-o-d-u.
Illinois State Normal University, Normal; C; Chris A. De Young; J 12-A 27; w-o-d-u-g.
Illinois Wesleyan University, Bloomington; C; Wm. T. Beadles; J 14-A 14.
Lyons Township Junior College, La Grange; C; Carl Warkow; J 14-A 6.
MacMurray College for Women, Jacksonville; W; Harold E. Gibson.
Monmouth College, Monmouth; C; J. S. Cleland; J 13-A 9.
Mundelein College, Chicago; W; Sr. Mary St. Helen.
National College of Education, Evanston; W; Edna Dean Baker; J 20-A 20; w-d-u-g.
North Park College, Chicago; C; Clifford Swanson; J 28-A 20; d-u.
Northern Illinois State Teachers College, DeKalb; C; Romeo M. Zulafur; J 14-A 6; w-o-d-u.
Northwestern University, Evanston; C; E. T. McSwain; J 25-A 28; w-o-d-u-g.
Roosevelt College, Chicago; C; Wayne A. R. Leys; J 16-S 3; u.
Rosary College, River Forest; W; Sr. M. Fidelis; J 28-A 6.
St. Francis Xavier College for Women; Chicago; W; Sr. Mary Joscetta; J 23-A 3; w-u.
School of the Art Institute of Chicago, Chicago; C; Hubert Ropp; J 28-A 6; w-u-g.
Southern Illinois University, Carbondale; C; Dr. Chester F. Lay; J 14-A 6; w-o-d-u-g.
University of Chicago, Chicago; C; Carl F. Huth; J 29-S 4; w-d-u-g.
University of Illinois, Urbana; C; Robert B. Browne; J 23-A 14; w-o-d-u-g.
Western Illinois State Teachers College, Macomb; C; Frank A. Beau; J 7-A 20.
Wheaton College, Wheaton; C; E. C. Dymess; J 15-A 20; w-o-d-u.

(Continued on page 10-T)

GERMANY NEEDS

Your H. S. Newspaper

How Your School Can Join "U. S. Press Goes Overseas"

OUR school can help re-educate Germany.

You can help by doing something that is easy for your school. It will mean much in Germany. Enroll your school in the "U. S. School Press Goes Overseas" program.

What does this involve? Simply the sending of copies of your high school newspapers to designated German schools or textbook centers.

How do we know newspapers are wanted? Read this request from Vaughn R. DeLong, our U. S. deputy director for education and religious affairs in Hesse, Germany:

"German high schools have no school activities, or almost none. Consequently their school newspapers concern themselves with a variety of topics which do not seem to be proper for a high school newspaper.

"It would be of material assistance to us if you could send us a number of copies of your high school newspaper. The date of the publication naturally makes no difference. We hope to show concretely to German educators the types of activities which American schools believe to be a part of education and also to foster interest in a different type of high school newspaper."

Charles P. MacInnis, a Columbia, South Carolina, teacher, saw in Germany last summer the hunger for knowledge of life in America. He saw what our high schools can do to win Germany

away from the old-fashioned drum-it-into-them undemocratic education.

South Carolina's school journalism directors adopted the plan Mr. MacInnis worked out with Military Government officers. The National Association of Journalism Directors took it up. To date 117 schools have joined "U. S. Press Goes Overseas."

To participate fill in the application and send it to Mr. MacInnis. Indicate on the form your choice among five alternate plans:

1. Send one or more copies of each issue to a German school.
2. Send one or more copies to Textbook Centers in Germany.
3. Send complete sets at year's end to Textbook Centers.
4. Send bound volumes to one or more Textbook Centers.
5. Send a scrapbook of clippings from school and other publications to a particular German school or Textbook Center.

Mr. MacInnis will supply addresses and full instructions.

Figure out the costs from these rates:

Airmail, 15 cents per ounce; regular mail, 5 cents for the first ounce, 3 cents for each additional ounce; printed matter, 1½ cents for each two ounces.

Democracy begins at the grass roots. Every U. S. high school can, through the "U. S. School Press Goes Overseas," promote grass roots democracy in Germany.

**To: C. P. MacInnis, South Carolina State Director NAJD
Hi-LIFE Press Box, Columbia High School
1323 Washington Street, Columbia 1, South Carolina**

Date

We wish to take part in the NAJD project, "The U. S. School Press Goes Overseas," by participating in the plan checked below, sending _____ copy(ies):

One _____ Two _____ Three _____ Four _____ Five _____ Six _____ Other _____ (Attach explanation)

Name of publication: _____ Newspaper _____ Magazine _____ Pages _____

Frequency of issues: _____ Printed _____ Mimeo _____ Offset _____

Copies run _____ Enrollment: boys _____, girls _____, total _____ Number on faculty _____

Will Quill and Scroll Chapter assist? _____ Press Club? _____ Student Council? _____

School classification: Academic _____; Commercial _____; Technical _____; Other _____

What international relief work is school doing? Attach explanation or clippings.

Is adviser member of NAJD? _____ (membership enclosed _____) Send information _____

Does school have a Student Handbook which would help in this program? _____

(name of school, street address if needed, and postal zone in cities where used)
Population of city: _____ Signed _____ editor _____ adviser _____

IT'S NEW!

"CONTRIBUTION OF MOTOR VEHICLES to Industry, Farm, and Home"

a vital aid for social studies



An early "horseless carriage"



A modern assembly line

FREE to educators, Chapter Three of the program, "Evolution of Our National and Family Income," is now available.

Thousands of social studies teachers throughout the country already are using Chapters One and Two of this program in their classrooms:

"Contribution of Agriculture to Health, Happiness, and Prosperity"

"Contribution of Petroleum to Industry, Farm, and Home"

Their enthusiastic letters tell of the need for such material. Read what they say:

"I would like several copies. Splendid!" (New York)

"These materials are excellent." (Tennessee)

". . . all up-to-the-minute . . . revitalizes texts." (Massachusetts)

"Very useful . . . well organized." (Ohio)

". . . one of the most instructive . . . I have used." (North Dakota)

"Well illustrated . . . extremely helpful." (Colorado)

Now, "Contribution of Motor Vehicles" sponsored by Automobile Manufacturers Association, tells the story of the industry that generates one out of every seven jobs and one out of every six businesses of our country. This timely material is made up of:

48-page instructor manual.

6 large illustrated wall charts for display.

15 8-page digest leaflets for students' use to dramatize the lesson. (Additional leaflets for new classes will be sent on request from instructors.)

You may secure "Contribution of Motor Vehicles" by using the coupon below. (If you have not yet had Chapters One and Two, you may order them also.)

Fill in and
mail this
coupon
today!

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Please send me the NEW chapter:

"Contribution of Motor Vehicles" . . .

I should like also Chapters One and Two . . .

NAME (Please Print) POSITION

SCHOOL

ADDRESS (Street)

. (City) (Zone) (State)

H. S. Radio Workshop

NBC announces a new documentary series, "Living - 1948," 4:30 p.m. Sundays.

* * *

Last call! Enter student radio scripts for Scholastic Awards. NOW. Deadline: March 5.

* * *

Scholastic salutes two new voices of education that went on the air Feb. 5 - WDTR, Detroit, and WBGO, Newark; both FM stations operated by boards of education.

* * *

One hour after a Rochester radio station played a "Books Bring Adventure" recording more than 50 youngsters descended on the library and demanded the book. Gloria Chandler told us this story at a coming-out party for new "Books Bring Adventures" recordings.

* * *

Open Hearing has changed time. This CBS Congressional Forum will now be heard Wednesdays at 10:30 p.m. EST.

* * *

Did you send for Lowell Thomas' free study guide on Radio Newsbroadcasting? Sit right down and do it. Address: Radio Information Bureau, Compton News Service, 630 Fifth Avenue, New York 20, N. Y.

* * *

That rasping sound from your loud speaker may be a bad needle. Many of these so-called permanent points won't last as long as their makers say they will. Audio Devices, Inc., can cure needle troubles. It has extended its resharpening service for sapphire points to schools.

* * *

Helen Hayes played the teacher in *Calvalcade of America's "Good Morning, Miss Tyckman"* on NBC, February 2.

* * *

Teacher shortages and school problems will be themes of two network shows to come. "Report Card," the CBS documentary, originally announced for January 14, has been postponed until March. Philip H. Lord's "Gangbusters" expects to do at least one program on how communities pay for school stinginess with juvenile delinquency.

* * *

Two new 16-inch transcription series came from RCA Educational Sales Division: Dramatic Readings based on Ginn & Co. textbooks and *Lives of Saints and Martyrs*, a series designed primarily for Catholic schools.

- WILLIAM D. BOUTWELL

Summer Sessions

(Continued from page 8-T)

INDIANA

Butler University, Indianapolis; C; Geo. F. Leonard; M 10-A 27; w-d-u-g. DePauw University, Greencastle; C; Edward R. Bartlett; J 16-A 19; d-u-g. Evansville College, Earlham; C; E. M. McKown; J 14; u. Indiana State Teachers College, Terre Haute; C; J 21-A 27; w-d-u-g. Indiana University, Bloomington; C; H. B. Allman; J 15-A 28. Purdue University, Lafayette; C; Frederic B. Knight; J 18-. St. Marys-of-the-Woods College, St. Mary-of-the-Woods; W; Sr. Frances Joseph; u.

IOWA

Central College, Pella; C; Dean H. W. Pietenpol; J 7-Ju 30; d-u. Cornell College, Mount Vernon; C; J. B. MacGregor; J 9-A 17. Drake University, Des Moines; C; F. Glenn Macomber; J 7-A 20. Iowa State Teachers College, Cedar Falls; C; M. J. Nelson; J 4-A 20; d-u. Iowa Wesleyan College, Mt. Pleasant; C; Dean J. S. Pennepacker; J 7-A 14; w-d-u. Loras College, Dubuque; M; F. J. Houlahan. Luther College, Decorah; C; O. W. Qualey; J 7-A 21; w-d-u. MORNINGSIDE COLLEGE, Sioux City; C; Thomas E. Tweito; J 3-A 20; o-d-u. St. Ambrose College, Davenport; C; Rt. Rev. A. J. Burke; J 28-A 6; u. Simpson College, Indianola; C; Dean Oliver H. Bimson; M 31-A 7, d-u. State University of Iowa; Iowa City; C; H. C. Harshbarger; J 8-S 2; w-o-d-u-g. University of Dubuque, Dubuque; C; Carl Dallinger; d-u.

KANSAS

Bethany College, Lindsborg; C; Emil O. Deere. Bethel College, North Newton; C; A. J. Reiger; J 2-A 4. Kansas State College of Agriculture and Applied Science, Manhattan; C; G. L. Pugreey; J 7-A 19; w-o-d-u-g. Kansas State Teachers College, Emporia; C; S. Winston Cram; M 31-A 20. Marymount College, Salina; W; Sr. Marie Antoinette, Ph.D.; d-u. McPherson College, McPherson; C; L. A. Fleming; J 2-A 2. Municipal University of Wichita, Wichita; C; Leslie B. Sipple; J 7-A 27; w-u-g. Saint Mary College, Xavier; W; Sr. Rose Dominic; J 9-A 31; w-d-u. Southwestern College, Winfield; C; W. J. Poundstone; J 1-A 21; w-d-u. University of Kansas, Lawrence; C; George B. Smith; J 10-A 7. Washburn University, Topeka; C; Earl K. Hillbrand; J 7-A 27; w-d-u-g.

KENTUCKY

Centre College of Kentucky, Danville; C; James H. Hewlett; J 21-A 14; d-u. Eastern Kentucky State Teachers College, Richmond; C; W. J. Moore; J 7-A 27; o-u-g. Georgetown College, Georgetown; C; R. T. Hinton. Kentucky State College, Frankfort; C; J. T. Williams; J 14-Ju 23. Mount St. Joseph Junior College, Maple Mount; W; Sr. M. Christina Eckmans. Murray State Teachers College, Murray; C; Wm. G. Nash; w-o-u-g. Nazareth College, Louisville; W; Sr. Charles Mary Morrison; u. Nazareth Junior College, Nazareth; W; Sr. Margaret Gertrude. Union College, Barbourville; C; J 7-A 21. Western Kentucky State Teachers College, Bowling Green; C; Paul L. Garnett; J 7-A 23; w-o-d-u-g.

LOUISIANA

Centenary College, Shreveport; C; John A. Hardin; J 2-A 6. Louisiana State University and A & M College, University Station; C; Edward Bane Robert. Loyola University, New Orleans; C; A. William Crandell.

Southeastern Louisiana College, Hammond; C; L. H. Dyson; J 1-A 21. Southern University and A & M College, Baton Rouge; J 14-A 15. Tulane University, New Orleans; C; Dr. T. T. Earle; J 7-A 28; u-g. Xavier University, New Orleans; C; Sr. M. Frances; d-u-g.

MAINE

University of Maine, Orono; C; Mark R. Shibles; J 28-A 6; w-o-d-u-g.

MARYLAND

College of Notre Dame of Maryland, Baltimore; W; Sr. Mary Frances; J 28-A 6; w-d-u. Morgan State College, Baltimore; C; George C. Grant; J 28-A 8. University of Maryland, College Park; C; J 21-Ju 30. Western Maryland College, Westminster; C; Dr. G. Franklin Stover; J 21-A 28; d-u-g.

MASSACHUSETTS

Atlantic Union College, South Lancaster; C; G. E. Shankel. Boston College, Chestnut Hill; M; James L. Burke. Boston University, Boston; C; Peter L. Perry; J 1-A 21; w-o-d-u-g. Eastern Nazarene College, Wollaston; C; J. R. Naylor; J 3-A 11; d-u. Harvard University, Cambridge; M; George W. Adams; J 28-A 21; w-d-u-g. Regis College, Weston; W; Sr. Saint Francis; J 26-A 1. Simmons College, Boston; C; W; Bancroft Beatley; J 21-A 6; u. Springfield College, Springfield; C; R. G. Drewry; J 14-A 10; d-u-g. University of Massachusetts, Amherst; C; William L. Machmer; J 14-S 4; d-u-g.

MICHIGAN

Central Michigan College of Education, Mt. Pleasant; C; J. W. Foust; J 21-Ju 30; w-o-d-u-g. Michigan College of Mining and Technology, Houghton; C; Grover C. Dillman. Michigan State College, East Lansing; C; Stanley E. Crowe; J 21-S 3. Nazareth College, Nazareth; W; Sr. Marie Arthur; u. Northern Michigan College of Education, Marquette; C; H. A. Tape; J 21-Ju 30. University of Detroit, Detroit; C; Dr. Francis J. Donohue; J 21-A 13; d-m-u-g. University of Michigan, Ann Arbor; C; Louis A. Hopkins; J 21-A 14. Western Michigan College of Education, Kalamazoo; C; Elmert H. Wilds; J 28-A 6; w-o-d-u-g.

MINNESOTA

College of St. Catherine, St. Paul; W; Sr. Antonius; J 21-Ju 30. College of Saint Teresa, Winona; W; Sr. M. Emmanuel; J 22-Ju 27; o-u. Concordia College, Moorhead; C; Peter Anderson; J 14-A 7; d-u. Hamline University, St. Paul; C; Miron A. Morrell; J 22-A 13. Macalester College, St. Paul; C; Royal A. Moore; J 21-A 20. MacPhail College of Music, Minneapolis; C; William MacPhail. State Teachers College, Bemidji; C; Dr. A. C. Clark; J 7-A 13; d-u. State Teachers College, Moorhead; C; O. W. Snarr; J 14-A 20; w-d-u. State Teachers College, Winona; C; Nels Minne; J 14-A 27; o-d-u. University of Minnesota, Minneapolis; C; Thomas A. H. Teeter; J 14-A 27; w-o-d-u-g. University of Minnesota, Duluth Branch, Duluth; C; R. C. Gibson; J 15-A 28.

MISSISSIPPI

Alcorn A & M College, Alcorn; C; Mary Whiteside. Blue Mountain College, Blue Mountain; C; Dr. L. T. Lowrey; J 2-A 13; w-d(W)-u. Delta State Teachers College, Cleveland; C; William M. Kethley. East Central Junior College, Decatur; C; L. O. Todd; M 31-A 27. Millsaps College, Jackson; C; W. E. Riecken; J 2-A 10. Mississippi College, Clinton; C; D. M. Nelson; J 8-A 7.

(Continued on page 12-T)

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Summer Sessions

(Continued from page 10-T)

Mississippi Southern College, Hattiesburg; C; R. C. Cook; J 3-A 18; w-o-d-u-g.
Mississippi State College, State College; C; B. P. Brooks; J 7-A 24; w-o-d-u-g.
Sunflower Junior College, Moorhead; C; W. B. Horton; My 31-A 7.
University of Mississippi, University; C; W. Alton Bryant; J 1-A 20.

MISSOURI

Central College, Fayette; C; Harry S. DeVore.
Central Missouri State College, Warrensburg; C; G. W. Diemer; M 31-A 5; w-d-u-g.
Junior College of Flat River, Flat River; C; Dr. Carl L. Parker; M 17-J 23; u.
Junior College of Kansas City, Kansas City; C; Miles G. Blim; J 7-Ju 4.
Lincoln University, Jefferson City; C; U. S. Maxwell; w-d-u-g.
Missouri Valley College, Marshall; C; W. R. Mitchell.
Northeast Missouri State Teachers College, Kirksville; C; Walter H. Ryle; J 7-A 13.
Northwest Missouri State Teachers College, Maryville; C; M. C. Cunningham; J 1-A 6; w-d-u-g.
Rockhurst College, Kansas City; C; John J. Higgins; J 7-A 28; d(M)-u.
St. Louis University, St. Louis; C; Paul C. Reinert, Southeast Missouri State College, Cape Girardeau; C; W. W. Parker; M 31-A 6.
Southwest Missouri State College, Springfield; C; Roy Ellis; M 26-Ju 27; w-u.
University of Missouri, Columbia; C; L. G. Townsend; J 5-A 27.
Washington University, St. Louis; C; Dr. Frank L. Wright; w-d-u-g.
Webster College, Webster Groves; W; Sr. Rose Maureen; J 19-Ju 30; d-u.
Wentworth Military Academy, Lexington; M; Major L. H. Ungles.
William Jewell College, Liberty; C; J. B. Sullivan.

MONTANA

College of Great Falls, College of Education, Great Falls; C; Sr. Mary Dorothy; u.
Eastern Montana State Normal School, Billings; C; Dr. John A. Morton; J 14-A 12; w-u.
Montana State Normal College, Dillon; C; J 7-A 13.
Montana State University; Missoula; C; J. W. Mancker; w-o-d-u-g.

Northern Montana College, Havre; C; G. H. Vand de Bogart; J 9-A 8; w-d-u.

NEBRASKA

Creighton University, Omaha; C; M. B. Martin; u-g.
Nebraska State Teachers College, Chadron; C; W. G. Brooks; M 31-Ju 30; w-o-d-u.
Nebraska State Teachers College, Kearney; C; Dr. Herbert L. Cushing; w-d.
Nebraska State Teachers College, Wayne; C; Dr. V. P. Morey; J 7-A 27; w-o-d-u.
Nebraska Wesleyan University, Lincoln; C; R. W. Deal; J 3-A 20.
Peru State Teachers College, Peru; C; W. N. Nicholas; My 31-Ju 30; w-o-u.
Union College, Lincoln; C; E. B. Ogden.
University of Nebraska, Lincoln; C; R. D. Maritz; J 8-Ju 30; w-d-u-g.

NEVADA

University of Nevada, Reno; C; Harold N. Brown; w-d-u-g.

NEW HAMPSHIRE

Mount St. Mary College, Hooksett; W; Sr. M. Mauritia; J 27-A 5.
Plymouth Teachers College, Plymouth; C; Howard R. Jones; J 9-A 3.
University of New Hampshire, Durham; C; Elmer D. West; J 28-S 17; w-d-u-g.

NEW JERSEY

College of St. Elizabeth, Convent Station; W; Sr. Dorothy Marie Riordan; Ju 1-A 23.
Georgetown Court College, Lakewood; W; Sr. M. Concepta Smith.
New Jersey State Teachers College, Glassboro; C; Edgar F. Bunce; J 15-A 17.
New Jersey State Teachers College, Newark; C; Alton D. O'Brien; J 29-A 13; u-g.
New Jersey State Teachers College, Trenton; C; Roscoe L. West; J 28-A 18; w-d-u-g.
New Jersey State Teachers College, Upper Montclair; C; Elizabeth S. Favor; J 14-A 13; w-o-d-u-g.
Newark College of Engineering, Newark; C; Robert Van Houten.
Upsala College, East Orange; C; Dr. Frans Ericsson; J 14-S 10; d-u.

NEW MEXICO

New Mexico College of Agriculture and Mechanic Arts, State College; C; J. W. Branson; u-g.
New Mexico Highlands University, Las Vegas; C; B. D. Roberts; J 1-A 14; w-d-u-g.

New Mexico State Teachers College, Silver City; C; Dr. H. W. James; J 7-A 27; w-o-d-u.
University of New Mexico, Albuquerque; C; J. L. Riebsomer; J 11; w-o-d-u-g.

NEW YORK

Alfred University, Alfred; C; M. E. Drake; Ju 5-A 13; w-d-u-g.
Brooklyn College of the City of New York, Brooklyn; C; Oscar W. Irvin; Ju 1-A 10.
City College of the City of New York, New York; C; Frederick C. Shirley; u.
College of Mount St. Vincent, New York; W; Sr. Regina Mercedes.

Columbia University, New York; C; Harry M. Ayres; Ju 6-A 13.
Cornell University, Ithaca; C; Charles W. Jones; Ju 6-A 14; w-o-d-u-g.

Fordham University, New York; C; Gustave Dumas; Ju 6-A 13.
Hofstra College, Hempstead; C; W. Hunter Beckwith; J 7-Ju 30.

Houghton College, Houghton; C; L. A. King; J 8-A 13; u.
Hunter College of the City of New York, New York; W; A. Broderick Cohen.

Nazareth College, Rochester; W; St. Teresa Marie; Ju 5-A 14.

New York State College for Teachers, Albany; C; Ellen C. Stokes; Ju 6-A 17; d-u-g.
Niagara University, Niagara; C; Arthur deC. Hamilton; Ju 5-A 18; u-g.

Polytechnic Institute of Brooklyn, Brooklyn; M; Erich Haumann.

St. Bernardine of Siena College, Loudonville; M; Rev. Albert Anglo; Ju 5-A 13; u.

St. Bonaventure College, St. Bonaventure; C; Aurelius Loop; J 25-A 4.

St. John's University, Brooklyn; C; Rev. Frederick J. Easterly; Ju 5-A 13; u.

State Teachers College, Buffalo; C; Ralph Horn; J 28-A 6.

State Teachers College, Cortland; C; Lynn E. Brown; w-d-u-g.

State Teachers College, Fredonia; C; Robert S. Thompson; J 28-A 6; w-d.

State Teachers College, Geneseo; C; R. F. Retzer; u-g.

State Teachers College, New Paltz; C; Ju 5-A 27.

State Teachers College, Oneonta; C; E. Lewis B. Curtis; Ju 5-A 15; w-d-u-g.

State Teachers College, Oswego; C; Dr. Thomas R. Miller; J 28-A 21; w-d-u-g.

State Teachers College, Plattsburgh; C; Charles C. Ward; J 28-A 6.

(Continued on page 26-T)

A New Kind of Senior Class Gift

By Harold E. Snyder

Your 1948 seniors can make their class gifts mean much to less fortunate fellow students abroad. At the invitation of *Scholastic Teacher* the director of CIER (Commission for International Education Reconstruction), tells how.

—ED.

REGULAR readers of the *Scholastic Teacher* are not likely to forget that they are part of the world community. They are reminded in every issue of the importance to our own lives and to those of our pupils of developments in distant lands. They know that, no matter how excellent an education we may be providing in our American classrooms, the happiness and security of American youth may depend upon whether youth in Europe and Asia have similar opportunities.

A great effort is being made throughout the world to raise the level of edu-

cational opportunity and to promote educational cooperation by building a strong UNESCO. In achieving these objectives UNESCO is handicapped by the serious disruption of education caused in many countries by the war. It appeals to American teachers and students to consider ways in which they can help the so-called "lost generation" of youth in the devastated countries. These youth, undernourished, bearing the physical and psychological scars of the war, still possessing many anti-social attitudes, lacking the knowledge and skills required to rebuild their countries, look to America to provide them an opportunity to become useful citizens.

One specific way in which our schools can aid in meeting this problem is by establishing "Class of 1948 Memorial Funds." These can be used to provide books and other needed materials for students in war-torn lands. This project,



Harold E. Snyder

launched by the Commission for International Educational Reconstruction (CIER), resulted in more than 140 memorials by graduating classes last year.

The funds can be sent either to UNESCO through the CIER, 744 Jackson Place, N. W., Washington 6, D. C., or to any responsible American agency engaged in educational reconstruction. The agencies are listed in the CIER Handbook. The CIER provides contributing classes with a certificate suitable for framing.


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7.	THREE HOSTAGES by John Buchan
8.	DAVID HARUM by Edward Noyes Westcott
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16.	LIFE ON THE MISSISSIPPI by Mark Twain
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18.	WIND, SAND AND STARS by Antoine de Saint-Exupéry
19.	OIL FOR THE LAMPS OF CHINA by Alice Tisdale Hobart
20.	ONLY YESTERDAY by Frederick Lewis Allen
21.	THE LIVES OF A BENGAL LANCER by F. Yeats-Brown
22.	ROGUE MALE by Geoffrey Household
23.	TUTT AND MR. TUTT by Arthur Train

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Quantity	TITLE
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28.	MAMA'S BANK ACCOUNT by Kathryn Forbes
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The Capsule News

VOLUME 3, NO. 2

EDUCATION IN BRIEF

MARCH, 1948

AIID IN BUDGET

Vote \$300 Million For Schools, Truman Asks

For the first time in history money for general Federal aid appears in a Budget before Congress. There it is: \$300,000,000. President Truman, it is rumored, may send a special message on Federal aid, amending his "state of the union" speech.

foreshadow of Administration support appears in the Feb. American Magazine. Oscar R. Ewing, Federal Security Agency administrator, tells how "We Are Cheating Our Children."

"Public school education in America has become a lottery," he declares.

Democrats appear to have taken the "education" ball away from Republicans. The Senate declined to start debate on S472 which Taft supports.

Rep. McCowan's parallel HR2953 remains bottled up by the Rules Committee.

Meanwhile Congress rushed through and President Truman signed a bill to increase subsistence payments to veterans continuing their education.

Also in the President's Budget are:

\$44,000,000 for vocational education.

\$15,000,000 for the National Science Foundation (scholarships). Presumably the President expects a new bill in place of the one he vetoed.

DREAM HOUSE BILL

The bill for higher education's dream house (See Feb. 2 Capsule News) came through in the President's Commission report on finance. It is \$2.6 billion annually in Federal funds; \$780 million of that for scholarships, the rest for expansion. This amount would pay the proposed Federal aid bill for elementary and secondary education for about eight years.

• • •

Scholastic Magazines congratulates the National Art Education Association meeting for the first time at Atlantic City, Feb. 21-23. The new organization combines the regional associations and the former NEA department of art education.

Five Teachers Start "New Broom" Newspaper

Five public school teachers of Bayonne, N. J., are in the newspaper business. With their *Bayonne Bulletin* they expect to carry forward their four-year municipal house cleaning campaign, says PM.

Four years ago they saw local politics set up new school jobs and pass them out to favorites. Then came rising prices. When Bayonne teachers asked raises the Board asked where the money could be found.

The teachers studied the budget. They claimed it was padded. They bought space in the *Bayonne Times*. The *Times* managing editor printed their news. Then the publisher dropped the managing editor for "poor news judgment."

So the teachers decided to start a paper that "can't be bought over or used . . . doesn't avert its eyes from sources of infection."

Their friend, the former *Times* editor, runs the paper.



U. N. photo

After one cold night in Shanghai, police collected over 180 frozen bodies, most of them children. Help the U. N. Appeal for Children.

Regional Colleges

Five regional colleges will be built and operated under joint Southern States auspices if plans adopted by a Governors' conference receive approval by legislatures.

Recent Supreme Court action in the Oklahoma case spurred action. One proposed institution for advanced studies would be a regional medical and dental school for whites, the other four for Negroes.

Trustees of Meharry Medical College at Nashville, Tenn., offer their institution as a regional school for Negroes.

Would You Again Choose Teaching?

If you were to do it again would you enter teaching? To this question 59 per cent of 1,556 teachers in the New York Metropolitan area said Yes.

What were the chief satisfactions of teaching?

"Working with children," said 30 per cent.

Over half the men and one-third of the women teachers complained of inadequate compensation. Other drawbacks: the amount of clerical and committee work, social position in the community, and nervous strain.

Of 1,041 parents quizzed, only 19 per cent said they didn't want to raise their children to be teachers.

H. S. Enrollment Down

These teen age figures come from the National Child Labor Committee:

Number of youth of high school age (14-17) in 1947 is 8,689,000. This is down from the 1932 high of 9,984,805.

Enrollment reached 73 per cent in 1940; dropped to 65 per cent in 1944; rose to 68 per cent in 1946.

High school enrollment is not likely to regain 1940 levels until 1956.

Can You Teach Five Grades? Well, You Do!

Philadelphia: How many grade levels of reading ability will be found in a single class? A minimum of five, said Dr. Emmett A. Betts at the Temple University Reading Clinic, attended Feb. 2-6 by over 500 teachers. More often teachers can expect 6 to 7 grade levels.

How can a teacher handle

such a varied group? By differentiated grouping with programs and materials adapted for the different reader-maturity levels.

"Each teacher," says Dr. Betts, "must be an administrator."

Another Reading Clinic will be held in June.

Price Trends and Salaries

Teacher Dollar Shrunk, Will Grow, Says Clark

What the teacher spent for two loaves of bread in 1939 buys only one today. The automobile that cost about two-thirds of a year's salary before the war now takes nearly nine-tenths.

"Teacher salaries take on meaning," says Prof. Harold F. Clark, Teachers College, Columbia University, "when we compare what they will buy."

He concludes:

Teachers lost ground chiefly from 1942 to 1944. Since then increases have closely paralleled living cost raises.

The current price recession began on Nov. 28, 1947 and will probably continue.

On white collar groups falls the brunt of paying for the war, he said. Thus far income of labor, farmers, and industry has consistently outraced cost-of-living increases. To restore the pre-war balance would require doubling of white collar workers' salaries.

Recent figures point up this view. Average salaries of workers rose from \$1,389 in 1939 to \$3,010 at present. Agricultural income rose from \$11,000,000,000 in 1939 to \$27,000,000,000 in 1947.

Major casualties of inflation, points out Dr. Clark, are pensions, insurance, and retirement funds. Their real value has been cut in half.

ELECTED-APPOINTED

John H. Bosshart, New Jersey State Commissioner, elected president, National Council of Chief State School Officers.

Selmar H. Berg, supt. of schools, St. Paul.

To U. S. Office of Education:

Jennings B. Sanders, former president Memphis State College, specialist for history.

Otis W. Freeman, Northwest Scientific Assn., specialist in geography.

Mrs. Edna McGuire Boyd, Greencastle, Ind., assistant specialist in geography.

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Once Upon a Time (p. 5)

GUIDE FOR A LESSON PLAN

Aim

To show students how to prepare good oral book reports.

Motivation

Do you groan when your teacher announces that you'll have oral book reports? Do your friends' reports bore you? If so, why? Is it the books? Or because you and your friends don't know how to give reports effectively?

Discussion Questions

Whether you're in school or in the business world, you frequently give oral reports. Prove that this is so. What are the three essentials of any report? (Organize your thoughts; express yourself well; use critical judgment.) What makes a good beginning for an oral book report? (A good story, some startling fact.) How much of the plot should you tell? (Just enough to whet the audience's appetite.) What are the main points in your book report outline? (Introduction, part of plot you're telling, facts about author.)

What questions should you ask yourself about the book's setting? The plot? The characters? The style and method? How can you make the answers to these questions interesting? What is one method of "selling" the book to your audience? What facts should you tell about the author? What are some *do's* and *don'ts* for delivering your book talk?

Student Activities

Practice in class preparation for an oral book report. Use a book that the whole class has read (*Silas Marner*, *Ivanhoe*, *Lady of the Lake*, etc.). Working as a class, discuss suitable introductions for the report; consider possible outlines. Put on blackboard guide questions on setting, plot, characters, etc. Discuss where facts about the author can be obtained.

Divide class into committees. Be sure that at least one "apt" pupil, as well as some slower students, are on each committee. Let each committee prepare a book report (choose the introduction, look up the answers to the guide questions, make an outline and work in question answers, look up the author, etc.). Teacher can move from group to group, helping with problems.

Then assign each student the job of familiarizing himself with the material for oral presentation the next day. Call on a smart student first, then work in slower students. Have the class act as

a Board of Experts rating students on preparation and presentation.

Slow students especially will benefit by this learning-by-doing method. This practice exercise should be followed shortly by having each student report on his own book. Most of the preparation should be made under supervision in class.

The Best Movies (p. 7)

Why are Hollywood films first in world popularity? According to film critics, in what respects are foreign films sometimes better than Hollywood's? Do our movies give the world a wrong impression of Americans and their way of living? Explain your answer.

Student Activities

Pretend that your class is an advisory council for a big Hollywood studio which will make 20 films next year. How many films do you think should be purely for entertainment? How many should be adaptations of great novels and plays? How many should be based on the lives of great people? How many should treat politics and religious subjects seriously?

Divide your advisory council into committees. One committee might recommend what kind of entertainment films to make; another might consider what great novels to film, etc. Remember that you must try to please not only the American public, but also our film fans abroad.

Watch your local movie houses for foreign films and when one comes compare it with the Hollywood films you've seen.

Dear Joe (p. 9)

"You Can't Count on Luck" (p. 3)

Ella Snow worked for a while in Jerry's office and no one cared much when she left. She had poor work habits and showed little interest in her job.

Are you frequently tardy to classes? Are you absent from school often? If so, why? Do you get right down to work in the study hall or in class? Or do you let distractions divert your attention? Whether or not you succeed in the working world will be partially determined by the work habits you form in school. Do you believe this statement? Defend your answer.

Tell the story of Mary Lewis. What kind of work habits do you think Mary had on her jobs with the interior decorator and with Macy's?

Student Writing for P. E.

We have published three problem stories: "Eric" (Jan. 12), "Change of Pace" (Feb. 16), and "The Run of Them" (Feb. 23). All three stories were written by high school students.

Now we invite your students to write a problem short story for us — highlighting some problem in school life. The best stories (500 to 800 words) will be published in *Practical English*. Send your entries as soon as they are written. Manuscripts will be accepted until April 15, 1948. Address entries to Editor, *Practical English*, 220 E. 42d St., New York 17, N. Y.

This story contest is another feature of P. E. planned to encourage students to express themselves clearly and simply in writing. Students also are invited to contribute to "Say What You Please," the student letter column; to the monthly "Letter Perfect" contests; and to write book reviews for the book column; movie reviews for "Following the Films." Students may discuss their vocational problems by writing to the vocational editor. Slim Syntax welcomes student letters on questions of English usage.

Student Activities

Pretend that you are Jerry writing to Joe, and that you and Mary Lewis are friends and work together as sales girls in a department store. Describe how Mary Lewis works.

Letter Perfect (p. 10)

Pretend that your class is a company of *Efficiency Experts* which has been hired by a large sales organization. The sales firm sends out thousands of business letters, but these letters are not the best that could be sent. The secretaries do not arrange the letters well on the paper; they type them poorly; the margins aren't good. The executives scrawl their signatures so that you can't read them; sometimes they sign with green or brown ink. The letters are poorly folded.

This isn't school; you can't just order the workers to do so and so; you want to persuade them tactfully. Draw up a plan for secretaries and executives to use in improving their techniques. Give a persuasive speech (and a demonstration) of the wrong and the right way

Coming — Next Three Issues

March 8, 1948

Major article: Introductions (including introducing a guest speaker). Critical Judgment Series, No. 7: Scoreboard for judging movies. Reading: Quizzes. Letter Perfect: Contest winners. Learn to Think Straight: Poor sportsmanship in arguments. Dear Joe — from Julie: Manners in public, on buses, etc. Getting Your Money's Worth, No. 6: Buying a house. Practice Makes Perfect: Grammar, spelling, vocabulary drills and word games.

March 15, 1948

Major article: Making speeches. Critical Judgment Series, No. 8: H. S. students as critics. Reading: Quizzes. Letter Perfect: Writing telegrams. Learn to Think Straight: Name-calling, No. 1 — tagging. Dear Joe — from Jane: The importance of a good speaking voice. Getting Your Money's Worth, No. 7: Making repairs in the home. Practice Makes Perfect: Grammar, spelling, usage, crossword puzzle.

March 22, 1948

Major article: Social conversation. Critical Judgment Series, No. 9: Student-written movie reviews. Reading: Quizzes. Letter Perfect: Friendly letters. Learn to Think Straight: Name-calling, No. 2 — foolish and unfair labeling. Dear Joe — from Jerry: Tactfulness "on the job." Getting Your Money's Worth, No. 8: Buymanship quiz. Also Practice Makes Perfect, short story, etc.

to do these things. Prepare a guide sheet for new secretaries to follow.

The Family Car (p. 13)

Aims

To show students how to judge automobiles when buying a family car and how to finance their purchases.

Student Activities

Make a list of the ways your family uses a car — or would if it had one. On the basis of this list, which type of car would be most suitable for your family?

Make a check-list for judging an auto that you're interested in buying (seating, vision, etc.).

Interview a garage owner to find out how to tell whether a second-hand car's tires are in good condition, the engine is in good working order, the body is in good shape, etc.

Make a community survey to find what openings there are for part-time jobs in service stations, parking lots, garages and auto salesrooms. What are the working conditions and the pay? What qualifications are necessary for these jobs?

Inquire at an auto salesroom (or lot) how the purchase of an auto can be financed in your community. Visit the financing agency and make a complete report on how the auto-financing system works.

Prepare a forum discussion on this question: "It is economical to turn in your car every year on a new model." Ask car owners and auto dealers.

Make an oral report on how to keep your car in safe running condition.

Radio Play (p. 14)

Guide Questions

What makes Maureen think that she knows the ways of the world? Describe the pond and the shanty for changing shoes near the pond. What conversation does Maureen have with "him" while they skate? What promise did he make Maureen before she went into the house? Why did Maureen not want to go skating the next few nights?

Student Activity

Use the school's public address system to broadcast "Sixteen" to your club or to your class. Have a committee assemble suitable sound effects. If you don't have a P. A. system, "broadcast" from behind a screen, or pretend the room is the broadcasting studio (so that students can watch you in action) and make an imitation microphone.

Brodie Horns In (p. 17)

Check-Test Questions

See also "Test Your Reading Skill" (p. 8). Why did the basketball team need Chuck Brodie so badly? Why

didn't Brodie want to play? Why didn't the school band make a better showing? What plan did Chuck have for helping the band? Describe Joel Connors, the rich music instrument manufacturer.

How did Tommy Marvin trick Chuck into playing basketball? Describe what happened to the team after Chuck began to play center. How did Chuck find out that Tommy had tricked him? In what way did Mr. Connors help the school band?

Do you think the story sounds as if it really could have happened? Defend your answer. Was it really a good thing that the band could not go to the tournament for a year?

Working on the Railroad (p. 28)

References

The Teacher's Kit on Railroad Transportation (free). Write Association of American Railroads, Transportation Building, Washington, D. C. Among other things, it contains 50 pictures of railroad transportation, and a booklet, "Development of Railroad Transportation in the United States," by Carlton J. Corliss.

Answers to "Practice Makes Perfect" (p. 11)

Watch Your Language!: 1-was, 2-beat, 3-blew, 4-broke, 5-shall be, 6-brought, 7-began, 8-shall or am going to break, 9-become, 10-blow.

Are You Spellbound?: 1-star, starred, starring; 2-stare, stared, staring; 3-steep, steeped, steeping; 4-swim, swimmer, swimming; 5-step, stepped, stepping; 6-pile, piled, piling; 7-sit, sitter, sitting; 8-dine, dined, dining; 9-din, dinned, dinning; 10-beg, begged, begging.

Answers to "Test Your Reading Skill" (p. 8)

Let's Get Organized: 1-e; 2-g; 3-d; 4-b; 5-c; 6-a; 7-f; 8-j; 9-h; 10-i.

What's the Idea?: A. 1-c; 2-c; 3-a. B. 1-The remark is a pun on the quotation, "I come to bury Caesar, not to praise him." 2-Ed was indirectly saying, "You're a magician!" 3-The humor derives from Tommy's garbling of two old proverbs: "A rolling stone gathers no moss"; and "Don't cross your bridge until you come to it."

Answers to Crossword Puzzle (p. 12)

S	P	A	M	I	O	T	A
T	A	B	U	E	P	I	C
E	T	U	D	E	U	M	T
P	E	T		L	O	S	E
				S	I	X	
F	I	L	E	T		A	G
I	R	E		E	C	L	A
L	O	N	E		O	M	E
S	N	A	G		G	A	L

By FREDERICK SCRIBNER
Greenwich High School

Voice Recording in the English Class

Fred's discontent at the interruption was evidence of the interest that most pupils feel in individual voice recording. For the first time he and his classmates were experiencing the thrill of hearing themselves as others hear them. When it came to speaking into the microphone of a wire recorder, even those who have always balked at "oral topic" assignments were interested and cooperative. The truth is, everyone loves the sound of his own voice — or, if he doesn't love it, he is fascinated by it. In spite of this natural interest, the question remains for the English teacher: Is the use of the recorder worthwhile in teaching speech improvement?

Helps to Correct Common Errors

The value of the wire and other types of sound recording machines for other teaching purposes is generally and enthusiastically conceded. Recorders may be used for dictation, for example, leaving the teacher free to supervise. It is increasingly used to transcribe radio programs — during or after school hours — which, when later played in class, will serve to enrich the study of literature. As a device to help the individual pupil improve his speech, its full value remains to be discovered by further work and experiment.

In several English classes in Greenwich High School, Greenwich, Conn. I have recently used sound recording machines with interesting and worth while results. There is little question about the value of the initial use of a recorder to correct speech defects. The more glaring errors of speech—the “er-er” and “and-uh” habits, for example—are far more obvious in the play back of a recording than when the pupil is delivering the speech himself. So are faults in the rate and pitch of speech, and errors in enunciation and pronunciation. And in the reading of poetry, the sing-song delivery typical of the pupil who has never learned to inflect his voice is easy for the pupils themselves to spot and criticize. Perhaps the most common error pointed up by the recorder is the bad habit of hesitation, occasionally due to nervousness, but often indicative of reading faults.

The second and third times the recorder is used in any given class, I find produces improvement. In a few cases a pupil so concentrates on the elimination of one fault that he falls into others. But he has been made aware of his worst speech habits in a novel and interesting way, and he shows more energy than usual in trying to correct them. Once the gross mistakes in a pupil's speech have been noted and checked, however, the question arises: Where do we go from here?

The persons most interested in Johnny's voice and speech are Johnny,

himself and his conscientious teacher. The other members of the class may help to criticize Johnny's speech, but they are chiefly interested in their own recordings. There is a definite limit to the number of times that a class may, with benefit, listen to a series of speech recordings and to general criticism offered by class members.

Sees Future in Individual Work

Eleanor Child, head of the audio-visual aid department in Greenwich, has suggested that what is needed at this point is laboratory work where individual pupils or small groups of pupils may work by themselves, listen to previous recordings, and practice for improvement.

Another answer to *Where do we go from here?* is to use the recorder for the combined purpose of improving speech and motivating written composition. It is an easy transition from individual recordings of pupil readings to the recording of pupil-composed telephone conversations, let us say, or even to radio scripts complete with sound effects. Improvement of speech may still be kept in mind, and, in addition, the mechanics of writing that a pupil ordinarily learns in composing themes will be learned with greater enthusiasm under the stimulus of using a recorder.

As a further value, the pupil, under proper guidance, may learn to appreciate radio programs and to discriminate in his selection.



Greenwich (Conn.) High School students like to use recorders.

FOR NEW SOUND RECORDERS SEE NEXT PAGE

Sound Recorder Parade

THE most exciting recent development in teaching aids is the magnetic recorder. The quality of a magnetic recording is far less dependent on the operator's skill and experience than the quality of a disc recording. Good quality in a disc recording requires, among other things, expert adjustment of the stylus angle and pressure. Those factors are not present in recording on magnetic wire or tape.

The discs in common use are limited to a few minutes of playing time, but the magnetic wire and tape machines provide a half-hour, an hour, or even as much as eight hours of uninterrupted playing time.

Unwanted parts of a disc record cannot be removed without re-recording, but tapes can be edited by simply cutting them and splicing the cut ends with adhesive celluloid tape, and wires by cutting and knotting.

A spoiled disc is useless, but tapes and wires can be used over and over again because previously recorded magnetic patterns are automatically erased in the recording process.

On the other hand, disc records have the great advantage that they can be played on any school or home phonograph, and your students can take their records home for study. Also, it is easy to spot and replay a part of a disc recording, but not a part of a wire or tape recording.

You Can't Have Everything

Tape has some advantages over wire as a magnetic recording medium. Quarter-inch paper or plastic tape does not snarl as readily as wire four or five thousandths of an inch thick. For technical reasons related to the thickness of the magnetic material, wire must be pulled through the recording head at a much higher speed than tape to produce equivalent quality in the recording. This gives rise to mechanical problems in the design and manufacture of the wire recorder.

Tape always presents the same face to the recording or playing head, whereas wire may become twisted (especially in splicing it) and hence not present its magnetic side to the head, with resulting loss in strength and quality.

(Did you ever try to pick up a needle with the curved back of a horseshoe magnet?)

Most tape recorders pull the tape by means of a "capstan" which turns at constant speed, so that the tape speed is the same at all parts of the record. Some low-priced wire recorders pull the wire by rotating the spool on which the wire winds up, so that the wire travels faster at the end of the record when the take-up spool is nearly filled. This means that in editing a wire record you cannot join a length of wire from the beginning of a spool with a length from the other end without a disconcerting change in the pitch of the reproduced voice or music.

Wire recorders are frequently smaller, more compact, and lighter in weight than tape recorders. This is a factor to consider when portability is an advantage. If you propose to keep a large library of recordings you will notice that the spools of wire take up less storage space than reels of tape.

Keep these things in mind while you are comparing the recorders described below. You can't have everything!

Remember, too, that for good quality in reproduced sound, low distortion is at least as important as wide frequency range. The loudspeaker is often the limiting element in a reproducing system. The better the speaker, the lower the distortion and the wider the frequency response range. Almost every recorder on the market provides connections for a separate speaker even though it includes a small "monitoring" speaker. Your separate speaker must match the output of your amplifier, and it should be as good a speaker as you can afford to buy.

The descriptions which follow are based on the most recent data we could get from the manufacturers. Some of the machines are so new that they have not been widely displayed or demonstrated. A number of manufac-

Many New Models Among

19 Tape, Wire and Disc Recording Machines

By William J. Temple, Brooklyn College Audio Visual Committee

turers are not yet ready to disclose their models.

DISC RECORDERS

Speak-O-Phone Model HR-48 (\$110) (Speak-O-Phone Recording Equipment Co., 23 W. 60th St., New York 23, N. Y.) has a 2-speed turntable and a 4-tube amplifier mounted in a portable case 17½ x 15½ x 11½, shipping wt. 36 lb. The cutting head is of the magnetic type.

Meissner Mfg. Div., Maguire Industries, Inc., Mt. Carmel, Ill., makes a combination recorder and radio receiver (about \$115) with 2-speed turntable, crystal cutting head, crystal pickup, and crystal microphone. Built-in loop antenna gives adequate reception for recording or listening (more distortion in recording than in reception). Maximum recording time about 9 minutes at 33 1/3 and about 6 minutes at 78 rpm (revolutions per minute).

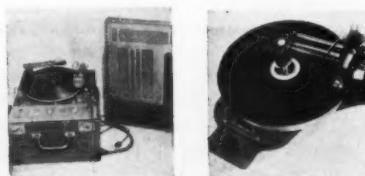
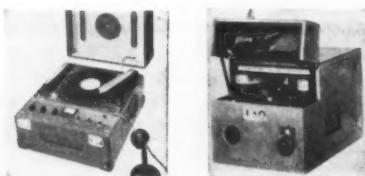
These inexpensive machines lack the mechanical and electrical refinements which are necessary to produce recordings of highest quality, and you should not expect them to stand up indefinitely under continuous service. An experienced operator can make useful records on them.

The Sound Scriber (Sound Scriber Corp., New Haven, Conn.) comes in a great variety of models. It is a widely used dictating machine which records at slow turntable speed on thin, flexible plastic discs - about 15 minutes on each side of a 7" disc. A portable combination recorder and transcriber weighs about 20 lb., costs about \$340. Discs cost about 10 cents each. Fidelity is adequate for communication and language instruction.

Presto Model K★ (Presto Recording Co., 242 W. 55th St., New York 19, N. Y.) (\$348 without microphone) is a dependable, standard disc recorder. Its magnetic cutting head and pickup have a frequency response range of 80-5000 cps (cycles per second). Uses standard lacquer-coated ("acetate") discs up to 13½" at either 33 1/3 or 78 rpm. Volume indicator is a meter, not a neon bulb or "magic eye." Portable; 19½ x 15½ x 14; 46 lb. Presto also makes other models; all more expensive.

Fairchild Unit 539 (Fairchild Camera and Instrument Corp., 88-06 Van Wyck Blvd., Jamaica 1, N. Y.) is a portable, professional disc recorder with a 16", 2-speed turntable. Cutterhead and pickup response 30-10,000 cps. Size 18 x 22 x 13; 80 lb. Requires additional amplifier and accessories. A beautiful instrument which does a professional job in the hands of a com-

(Continued on page 20-T)



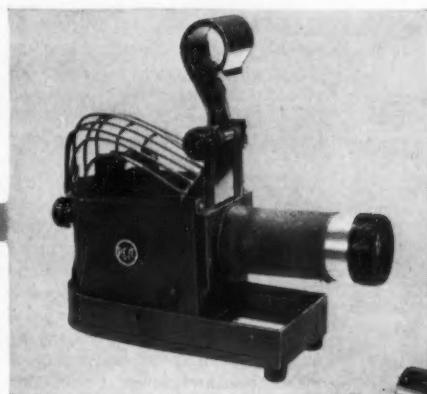
Disc Recorders: Speak-O-Phone, Sound Scriber, Presto, Rek-O-Kut.

* For further information see advertisements in this issue and Master Coupon, p. 30-T.

RCA

Announces two new Audio Visual Aids

designed especially for classroom use



Detachable Slide Film Carrier

The quickest and easiest projector threading you have ever seen. Film is loaded away from projector. Rubber rollers gently push film through carrier. No sprockets to tear film. Can run film forward or backward.



RCA VICTOR two-speed

Transcription Player

At last a transcription player of outstanding quality, designed especially for classroom use. Plays either 16-inch transcriptions or standard records. Constant speed is obtained by using two separate motors—one for driving turntable at 33½ RPM and one for 78 RPM. Positive speed control at the flip of a switch. Five watts of undistorted power output with wide frequency range. Crystal pickup with a permanent point Osmium needle. Tone control throughout entire frequency range with special selector switch to give best reproduction of music and voice.

Detachable, heavy-duty 8-inch speaker with 25-foot extension cord. Weight less than 30 pounds. Compact and light enough for classroom use. Sufficient power for most school auditoriums.

RCA Classroom Slide Film Projector

for 35mm Filmstrips and 2" x 2" Slides

Here is a dual-purpose projector designed for classroom use which is priced so low that you can now equip every classroom with its own projector. Unique in design and amazingly simple to operate. No sprockets to thread, no sprockets to tear film. 150-watt lamp. Coated lenses. Sufficient illumination for both black-and-white and color filmstrips and slides. The simplest dual-purpose projector ever offered to the educational field.

See your RCA Victor Educational Dealer or
write for further details and school price.



**EDUCATIONAL SALES DEPARTMENT
RADIO CORPORATION
of AMERICA
CAMDEN, N.J.**

Educational Sales Department, (83-C)
Radio Corporation of America
Camden, N. J.

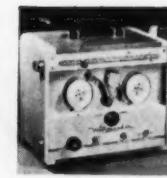
Please send me complete information on RCA's new
Transcription Player and Classroom Slide Film Projector.

Name _____

School _____

Street _____

City _____ State _____



Tape Recorders: Air-King, Wireway, Wiretone, RCA, WiRecorder, Peirce.

Sound Recorder Parade

(Continued from page 18-T)

petent technician. Other models up to \$250.

The Rek-O-Kut Co., 146 Grant St., New York 13, N. Y. manufactures professional-type turntables, recording mechanisms, and accessories with which high quality disc recording systems can be built up. Prices for 2-speed turntables (unmounted) run from \$79.50 to \$195.45; recording mechanisms \$175 to \$215. Console cabinets for mounting these components cost \$129; a portable carrying case is \$59.

WIRE RECORDERS

Air-King Model A750 (\$129.50) (Air-King Products Co., Inc., 1523 63rd St., Brooklyn, N. Y.) is a portable combination wire recorder and phonograph reproducer, the take-up reel being modified to act as the phonograph turntable for records up to 12" at 78 rpm. The frequency response is 85-5000 cps and the power output about 1 watt. The wire speed of approximately 2' per second gives a maximum playing time of 1 hour. Rewind speed is 6 times playing speed. Can be attached to radio receiver, 17 1/4 x 13 1/2 x 9; shipping wt. 35 lb.

Wireway (\$149.50)★ (Wire Recording Corp. of America, 1331 Halsey St., Brooklyn 27, N. Y.) is a similar portable combination wire recorder and phonograph, with the addition of a "wireless record player" arrangement which makes it possible to play back either wire or disc records through any radio receiver within 150 feet, as well as through its own built-in speaker. Leather-covered case; 18 x 11 1/2 x 8; 23 lb.

Wiretone (\$149.50) (Molded Insulation Co., 335 E. Price St., Philadelphia 44, Pa.) combines not only a similar wire recorder and phonograph, but also a superheterodyne radio receiver built into its walnut-finish cabinet. The size is 8 x 20 x 11. The microphone is sold separately for \$7.50; extra spools of wire at \$1.95 for 1/4 hour, \$2.95 for 1/2 hour, \$4.90 for 1 hour.

The RCA Wire Recorder★ (about \$135) (Radio Corporation of America, RCA Victor Div., Camden, N. J.) uses wire enclosed in a cartridge so that the wire itself is never seen nor touched by the operator. Cartridges (about \$12.50 for 1/4 hour) can be changed in 1 second. Wire speed is constant. Frequency response 100-4000 cps; power output 3 watts. 9 1/2 x 12 1/2 x 9 1/2; 24 1/2 lb. Built-in ventilating fan for cooling.

Webster Model 80★ (\$149.50) Webster-Chicago Corp., 5622 Bloomingdale Ave., Chicago 39, Ill.) weighs 27 lb. and measures 17 1/2 x 11 1/2 x 7 1/2 in its carrying case.

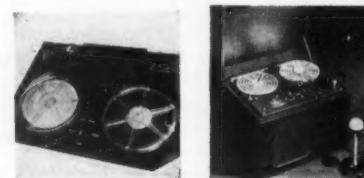
★ For further information see advertisements in this issue and Master Coupon, p. 30-T.

Contains 3-tube amplifier and 6" speaker; connection for external speaker provided on front panel. Maximum playing time one hour. A foundation unit consisting of the wire mechanism only, for use with your own amplifier and accessories, is available for a little more than \$50.

Polyphonic Sound (list price \$350) (Electronic Sound Engineering Co., 4344 W. Armitage Ave., Chicago, Ill.) combines the Webster foundation unit with an amplifier capable of reproducing the range from 40 to 12,000 cps with negligible distortion, and a 6" speaker said to respond up to 10,000 cps. A Jensen dual channel speaker is available at additional cost.

WiRecorder Model PA (\$153; requires also model A25 amplifier with microphone and speaker at \$79.50) (WiRecorder Corp., 7055 Intervale Ave., Detroit 4, Mich.) has frequency response flat within 5 dB from 70 to 7000 cps. Wire speed 24" per second. Power output 5 to 7 watts. Wire is automatically released from head in rewinding, in order to prevent wear. Recorder and amplifier are mounted in matching cases, 12 x 10 x 10.

The Peirce Dictation Wire Recorder



Tape Recorders: Magnesonic, Soundmirror BK-401.

(about \$450) (Peirce Wire Recorder Corp., 1328 Sherman Ave., Evanston, Ill.) is a well-designed and substantially built portable weighing about 30 lb. The response is flat between 150 and 5000 cps, and the distortion and noise are low. Wire speed is 2 1/2' per second; rewind speed twice as fast. Playing time 1 hour. Many accessories for varied uses are available.

Magnetone (Brush Development Co., 3405 Perkins Ave., Cleveland, O.) uses plated brass wire in lengths up to 3 hours. Response is 55-7000 cps. Wire speed is constant at 24" per second. Rewind speed and fast forward (nonplaying) speed is 15 times playing speed. Weight in carrying case, 50 lb.

TAPE RECORDERS

Magnesonic (\$179.50) (Sound Recorder and Reproducer Corp., 5501 Wayne Ave., Philadelphia 44, Pa.) appears to be thoughtfully designed and engineered. Fairly flat response 30-8000 cps (amplifier

alone 30-20,000 cps). Output 8 watts, which indicates low distortion at operating levels. Tape speed 7 1/2" per sec. Playing time 30 min. Rewind time 2 min. Fast forward speed provided for locating passages. Table model.

The Soundmirrors, and the Magnetapes which follow, differ from the wire recorder and the Magnesonic in requiring rethreading of the tape for rewinding. Re-threading on these machines is less bother, however, than the similar operation on a movie projector.

Soundmirror Model BK-401 (\$229.50) (Brush) is a 40 lb. table model. Response 100-5000 cps. Tape speed 7 1/2" per second, playing time 30 min. External connections for radio and speaker. Has been widely used in broadcasting as well as in schools and homes since its introduction about a year ago.

Soundmirror Model BK-403 (\$367.50) (Brush) is mounted in a carrying case, and has provisions (interchangeable capstans) for two tape speeds: 4 1/2" and 7 1/2" per sec. The slower speed gives nearly twice the playing time with a corresponding decrease in frequency response. Rewind time 45 sec. Monitor speaker is 6" x 9" oval—bigger and better than 6" circular cone.

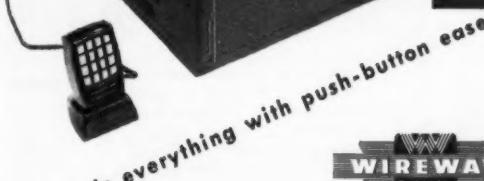
Magnetape (Amplifier Corp. of America, 366-398 Broadway, New York 13, N. Y.) is made in ten different models, all using a tape driving and rewinding mechanism like that of the Brush Soundmirror. Model 800A (\$239) has distortion under 5%, response 80-8000 cps, tape speed 7 1/2" per sec., playing time 30 min., rewind time 30 sec. Model 800B (\$263) has same playing and rewind time, but wider response (70-9000 cps) and lower distortion (under 3%). Model 800E (\$312) plays 1 hour at a tape speed of 4" per sec. with a response of 80-5000 cps. Model 800F is the "high fidelity" version, with a tape speed of 15" per sec., playing time 15 min., and response 60-12,500 cps. Model 800G (\$351) with two extra capstans at \$25 each gives equivalent to that of 800B, E, or F, at your convenience. All these are table models. Any of them will be mounted in a portable carrying case with a matching accessory case for \$42 additional.

Magnetape Models 900B to 900G are capable of accommodating larger reels of tape, giving 3 1/2 to 8 hours of continuous recording. They are priced from \$545 to \$727.

Magnetape accessories include the E-Z-Cue device for locating parts of a tape record, an automatic program timer for recording radio broadcasts in your absence, and other useful and ingenious gadgets, as well as a book called "Elements of Magnetic Tape Recording and 999 Applications," by A. C. Shaney, 25 cents.

It rec
Here's
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Dramat
Music a
Learnin
Enunci
Recordin
Dramat
Recordin
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now a better way to teach...an easier way to learn



It records everything with push-button ease



*Reg. U. S. Pat. Off.

Here's how Wireway helps you teach

In grade schools, high schools, trade schools, preparatory schools, Wireway is ideal for
Building vocabularies
Recording classroom discussions
Dramatic training and rehearsals
Music and voice studies
Learning languages
Enunciation, pronunciation and diction
Recording radio newscasts and current events for class discussion
Dramatizing scenes from literature
Recording lectures for absentees and review
These are but a few of countless ways to use Wireway—today's most important adjunct to audio education.

Not since McGuffey's Reader have teachers been offered such a remarkable teaching aid as is now yours with Wireway—the sensational easy-to-use recorder.

Especially adapted for schools, portable Wireway is a magnetic recorder and phonograph that instantly records on wire anything you can hear and plays it back immediately. It is so amazingly simple to operate that even children in the lower grades can use it. It is so light that anyone can carry it.

Wireway recordings can be edited, erased, kept forever or the same wire can be used over and over again. Wireway makes recordings of phonograph records and radio programs and can be used as a public address system. Wireway makes every school day an exciting event for pupils and teachers.



Portable Wireway recorder-phonograph complete with crystal microphone, 4" x 6" oval Alnico V speaker, two 1/2 hour spools of wire, and morocco-like leather carrying case. Special quantity discount for schools.

\$149.50

Slightly higher
west of Rockies

Ideal for Audio-Visual Education

wireway

The One and Only Recorder
With all 12 Vital Features

Only Wireway has all 12 vital features of post-war recording. Read about them—test them in a free demonstration. Mail this coupon today.

Wire Recording Corporation of America
1331 Halsey Street, Brooklyn 27, N. Y.

Send me full details about Wireway.
 Send your representative for a free demonstration, without obligation.

Name _____

School Address _____

City _____ Zone _____ State _____

ST

Good Listening in March

This list of radio programs includes all programs recommended by the Federal Radio Education Committee, but only new programs are annotated.

All hours are EST. New programs appear in bold face. Music programs, **★**. Grade levels recommended: E (elementary), J (junior high), S (senior high), A (adult). Networks: ABC (American Broadcasting Company), CBS (Columbia Broadcasting System), MBS (Mutual Broadcasting System), NBC (National Broadcasting Company).

● SUNDAY

- ★Coffee Concerts (J-S-A) 8:30-9 a.m. ABC
- Story to Order (E) 9:15-9:30 a.m. NBC
- ★Fine Arts Quartet (S-A) 11-11:30 a.m. ABC
- Northwestern University Reviewing Stand (S-A) 11:30-12 noon. MBS
- Invitation to Learning (S-A) 12-12:30 p.m. CBS

March 7, Democracy in America—Alexis de Tocqueville; March 14, Barren Ground—Ellen Glasgow; March 21, The New Freedom—Woodrow Wilson; March 28, Bloody Tenant of Persecution—Roger Williams.

World Security Workshop (S-A) 12:30-1 p.m. ABC

America United (S-A) 1-1:30 p.m. NBC

People's Platform (S-A) 1-1:30 p.m. CBS

TELL IT AGAIN (J-S-A) 1:30-2 p.m. CBS

Literary classics dramatized.

University of Chicago Round Table (S-A) 1:30-2 p.m. NBC

Your Ballad, Man—Alan Lomax (J-S-A) 1:30-2 p.m. MBS

CBS Is There (S-A) 2-2:30 p.m. CBS

★RCA Victor Show (J-S-A) 2-2:30 p.m. NBC

★Harvest of Stars (J-S-A) 2:30-3 p.m. NBC

Mr. President (J-S-A) 2:30-3 p.m. ABC

★New York Philharmonic Society (S-A) 3-4:30 p.m. CBS

House of Mystery (J-S-A) 4-4:30 p.m. MBS

★Metropolitan Auditions of the Air (S-A) 4-4:30 p.m. ABC

EILEEN FARRELL (J-S-A) 4:30-5 p.m. CBS

Young American soprano sings with Earl Wrightson and Alfredo Antonini's orchestra.

★The Family Hour (J-S-A) 5-5:30 p.m. CBS

The Ford Theater (S-A) 5-6 p.m. NBC

The Greatest Story Ever Told (J-S-A) 6:30-7 p.m. ABC

Exploring the Unknown (J-S-A) 7:30-8 p.m. ABC

★Sunday Evening Hour (S-A) 8-9 p.m. ABC

Theatre Guild on the Air (J-S-A) 9:30-10:30 p.m. ABC

★Latin American Serenade (J-S-A) 10:30-11 p.m. MBS

Story Behind the Headlines (J-S-A) 11:15-11:30 p.m. NBC

● MONDAY THROUGH SATURDAY

★United States Service Bands (J-S-A) 12:30-1 p.m. MBS

MONDAY: U. S. Coast Guard Academy.

TUESDAY: U. S. Naval Academy Band.

WEDNESDAY: U. S. Marine Band.

THURSDAY: U. S. Navy Band.

FRIDAY: U. S. Army Band.

SATURDAY: Army Air Forces Band.

● MONDAY THROUGH FRIDAY

Nelson Olmsted (J-S-A) 9:45-10 a.m. NBC

★Fred Waring Show (J-S-A) 10-10:30 a.m. NBC

PASSING PARADE (S-A) 11-11:15 a.m. MBS

John Nesbitt tells his own stories of the strange, the unusual, and the dramatic. "Passing Parade" in movie shorts has won four Academy Awards.

American School of the Air (J-S-A) 5-5:30 p.m. CBS

● MONDAY

Liberty Road (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

March 1, Choosing the Leader; March 8, Courts of Justice; March 15, We Pay to Be Free; March 22, Political Parties; March 29, Freedom to Work.

(Concluded on page 25-T)

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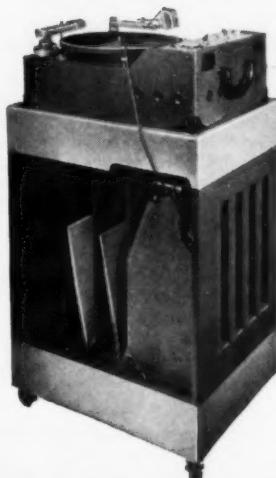
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A half century of scientific research has culminated in the finger tip controlled Webster-Chicago portable wire recorder. It plugs into any AC outlet ready to record or listen. The magnetized wire can be "erased" instantly for re-use, or preserved indefinitely.

Its professional and business applications are as broad as your own imaginative scope.

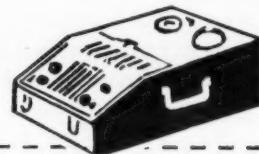
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Imagine! Today . . . tomorrow . . . or for a thousand tomorrows you can recapture every vital discussion and decision . . . the fidelity of each glorious musical moment . . . or measure the psychological improvement of classroom groups.

A half century of scientific research has culminated in the finger tip controlled Webster-Chicago portable wire recorder which plugs into any AC outlet ready to record or listen. The magnetized wire can be "erased" instantly for re-use, or preserved indefinitely.

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Good Listening

(Concluded from page 22-T)

In My Opinion (J-S-A) 6:15-6:30 p.m. CBS
 Cavalcade of America (S-A) 8-8:30 p.m. NBC
 ★Voice of Firestone (J-S-A) 8:30-9 p.m. NBC
 ★The Telephone Hour (J-S-A) 9-9:30 p.m. NBC
 ★Fred Waring Show (J-S-A) 10:30-11 p.m. NBC

● TUESDAY

Tales of Adventure (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

March 2, Roger Sudden, Thomas A. Radde; March 9, Sam Small's Better Half, Eric Knight; March 16, Heart of Danger, Howard Pease; March 22, The Young King, Oscar Wilde; March 30, The Adventures of Tom Sawyer, Samuel L. Clemens.

Frontiers of Science (S-A) 6:15-6:30 p.m. CBS

Youth Asks the Government (J-S-A) 8-8:15 p.m. ABC

America's Town Meeting (S-A) 8:30-9:30 p.m. ABC

★Boston Symphony (S-A) 9:30-10:30 p.m. ABC

TO SECURE THESE RIGHTS (S-A) 9:30-10 p.m. MBS

Series of four documentaries based on report of President Truman's Committee on Civil Rights. March 2, The Right to Citizenship and Its Privileges; March 9, The Right to Freedom of Conscience and Expression; Mar. 16, The Right to Equality of Opportunity. (Date change from former listing.)

American Forum of the Air (S-A) 10-10:30 p.m. MBS

STUDIO ONE (S-A) 10-11 p.m. CBS

Dramas from world's great plays and novels with stage and screen stars.

It's Your Business (S-A) 10:30-10:45 p.m. ABC

It's in the Family (S-A) 10:45-11 p.m. ABC

● WEDNESDAY

The March of Science (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

March 3, Microbe Invaders; March 10, Keeping Clean; March 17, Sick Minds; March 24, A Longer Life; March 31, Power Unlimited.

● THURSDAY

★Gateways to Music (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

March 4, North to Canada; March 11, From Bohemia's Fields and Meadows; March 18, These United States; March 25, Easter Time.

Of Men and Books (S-A) 6:15-6:30 p.m. CBS

Family Theatre (J-S-A) 10-10:30 p.m. MBS

OPINIONAIRE (S-A) 10:30-11 p.m. MBS

Public opinion poll program puts questions of national import "on trial." Mock trial with "witnesses," "Attorneys," and 12-man jury from audience pass on case. Votes asked from other cities. Trends announced following week, based on tabulated votes.

● FRIDAY

Opinion Please (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

March 5, Immigration; March 12, Education for What?; March 19, Propaganda; March 26, The Farmer's Future.

Report from the UN (S-A) 6:15-6:30 p.m. CBS

★Burl Ives (J-S-A) 8-8:15 p.m. MBS

★Highways of Melody (J-S) 8-8:30 p.m. NBC

Meet the Press (S-A) 10-10:30 p.m. CBS
 Pro and Con (J-S-A) 10:45-11 p.m. NBC
 The World's Great Novels (Univ. of Air) (S-A) 11:30-12 M. NBC

● SATURDAY

Story Shop (E-J) 9-9:30 a.m. NBC

Coffee with Congress (S-A) 9:30-10 a.m. NBC

R. MILTON CARLETON, THE PRACTICAL GARDENER (S-A) 9:45-10 a.m. MBS

Practical plant and crop aid for both amateur and professional gardeners. Carleton is manager of Vaughan's, Chicago, world's largest retail seed store.

★DIXIE FOUR QUARTET (S-A) 10-10:15 a.m. MBS

Negro spirituals by Dixie Four Quartet.

The Garden Gate (J-S-A) 10-10:15 a.m. CBS

Frank Merriwell (J-S-A) 10-10:30 a.m. NBC

★United States Navy Band (J-S-A) 10-10:30 a.m. ABC

Let's Pretend (E-J) 11:05-11:30 a.m. CBS
 Land of the Lost (J-S-A) 11:30-12 noon. ABC

American Farmer (J-S-A) 12:30-1 p.m. ABC

Living 1948 (Univ. of Air) (S-A) 12:30-1 p.m. NBC

(Formerly "Home Is What You Make It.")

★PRO ARTE QUARTET (S-A) 12:30-1 p.m. CBS

Chamber music by famous quartet from Univ. of Wisconsin. Music chosen for average listener.

National Farm and Home Hour (J-S-A) 1-1:30 p.m. NBC

Our Town Speaks (J-S-A) 1:30-2 p.m. ABC

★Symphonies for Youth (J-S-A) 1:30-2:30 p.m. MBS

★Metropolitan Opera (S-J) 2-5 p.m. ABC
 Columbia's Country Journal (S-A) 2:30-3 p.m. CBS

CROSS SECTION — U. S. A. (S-A) 3:30-4 p.m. CBS

Interviews with representative Americans on subjects of current interest.

★Macalester Radio Singers (J-S-A) 3:30-4 p.m. MBS

Adventures in Science (S-A) 3:15-3:30 p.m. CBS

Doctors Today (S-A) 4-4:30 p.m. NBC

★First Piano Quartette (J-S-A) 4:30-5 p.m. NBC

★The Philadelphia Orchestra (S-A) 5-6 p.m. CBS

In My Opinion (J-S-A) 6:15-6:30 p.m. CBS

★NBC Symphony Orchestra (S-A) 6:30-7:30 p.m. NBC

★Hawaii Calls (J-S-A) 7-7:30 p.m. MBS

★Sound Off (J-S-A) 7:30-8 p.m. CBS

★Chicago Theatre of the Air (S-A) 10-11 p.m. MBS

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Summer Sessions

(Continued from page 12-T)

State Teachers College, Potsdam; C; Dr. A. W. Thatcher; J 28-A 6; w-u-g.
 Syracuse University, Syracuse; C; Ernest Reed; Ju 5-A 14; w-d-u-g.
 Teachers College, Columbia University, New York; C; W. F. Russell; Ju 6-A 13.
 University of Buffalo, Buffalo; C; L. O. Cummings; J 6-S 4; w-u-g.
 University of Rochester, Rochester; C; Henry L. Mills; J 30-A 6; d(W)-u-g.
 Vassar College, Poughkeepsie; W; Mary Fisher Langmuir; Ju 1-Ju 29; w-d-u-g.
 Wagner Memorial Lutheran College, Staten Island; C; J 14-Ju 24; d-u.

NORTH CAROLINA

Agricultural and Technical College of North Carolina, Greensboro; C; Warmoth T. Gibbs; J 7-A 14; w-d.
 Duke University, Durham; C; Holland Holton; J 15-S 3.
 East Carolina Teachers College, Greenville; C; Leo W. Jenkins; J 9-A 27; w-d-u-g.
 Fayetteville State Teachers College, Fayetteville; C; J. B. MacRae.
 Guilford College, Guilford; C; Harvey A. Ljung; J 1-A 2.
 Lenoir-Rhyne College, Hickory; C; G. R. Patterson; J 7-A 21.
 Livingstone College, Salisbury; C; I. H. Miller; J 9-A 6.
 Mars Hill Junior College, Mars Hill; C; R. M. Lee; d.
 North Carolina College for Negroes, Durham; James E. Shepard; J 8-A 20.
 Shaw University, Raleigh; C; Dr. Nelson N. Harris; J 7-A 17; w-d-u.
 Johnson C. Smith University, Charlotte; C; W. C. Donnell; J 7-A 20.
 State College of Agriculture and Engineering, Raleigh; C; John W. Harrelson; J 21-A 20.
 State Teachers College, Elizabeth City; C; J. R. Frazier.
 University of North Carolina, Chapel Hill; C; Guy B. Phillips; J 10-A 28.
 Wake Forest College, Wake Forest; C; D. B. Bryan; J 8-A 7; u-g.
 Western Carolina Teachers College, Cullowhee; C; W. E. Bird; d-u-g.
 Winston-Salem Teachers College, Winston-Salem; C; F. L. Atkins; J 7; d-u.
 Woman's College of the University of North Carolina, Greensboro; W; Dr. Dennis H. Cooke; J 7-Ju 16; d-u-g.

NORTH DAKOTA

State Normal and Industrial College, Ellendale; C; O. E. Combellick.
 State Teachers College, Dickinson; C; Frank P. Vix; J 7-Ju 30; u.
 State Teachers College, Mayville; C; Caspar Lura; J 7-Ju 30; d-u.
 State Teachers College, Minot; C; C. C. Swain; J 7-Ju 30.
 State Teachers College, Valley City; C; Roscoe L. Lokken.
 University of North Dakota, Grand Forks; C; J. V. Breitwieser; J 21-A 13; d-u-g.

OHIO

Ashland College, Ashland; C; R. W. Bixler; J 7-A 6; d-u.
 Baldwin-Wallace College, Berea; C; M. F. Wickey; J 28-S 17; d-u.
 Bowling Green State University, Bowling Green; C; F. J. Prout; J 14-A 6; w-d-u-g.
 College of Mount St. Joseph, Mount St. Joseph; W; Sr. Maria Corona.
 College of Wooster, Wooster; C; L. W. Coolidge; J 15-A 7; d-u.
 Kent State University, Kent; C; Fren Musselman; J 21-S 3; w-d-u-g.
 Marietta College, Marietta; C; W. Bay Irvine; J 9-A 28; d-u.
 Miami University, Oxford; C; E. J. Ashbaugh; J 14-A 27.
 Mount Union College, Alliance; C; Melvyn W. Hyde; My 31-A 6.
 St. John College, Cleveland; W; R. B. Navin; J 14-Ju 23; u-g.
 St. Mary of the Springs College, Columbus; W; Sr. M. Coralita; Ju 8-A 13; u.
 University of Akron, Akron; C; Leslie P. Hardy; u-g.

University of Cincinnati, Cincinnati; C; Gordon Hendrickson; J 7-A 31.
 University of Dayton, Dayton; C; Elmer J. Lackner; J 14-A 1.
 University of Toledo, Toledo; C; Dr. G. Harrison Orians; d-u-g.
 Western Reserve University, Cleveland; C; Webster G. Simon; J 21-S 10; w-u-g.
 Wilmington College, Wilmington; C; Graydon Yaple; o-d-u.
 Wittenberg College, Springfield; C; W. C. Nystrom; J 14-S 4; u.
 Xavier University, Cincinnati; C; Rev. Victor B. Niaporte; J 21-S 1; d-u-g.
 Youngstown College, Youngstown; C; Dr. H. W. Jones; J 14-A 21; u.

OKLAHOMA

East Central State College, Ada; C; W. B. Morrison; My 31-A 19; d-u.
 Northwestern State College, Alva; C; M 24-Ju 23.
 Oklahoma A & M College, Stillwater; C; N. Conger; J 5-Ju 30.
 Southwestern Institute of Technology, Weatherford; C; Dr. S. R. Emmons; M 31-A 19; d-u.
 University of Tulsa, Tulsa; C; George V. Metzel; J 3-Ju 31.

OREGON

Eastern Oregon College of Education, La Grande; C; John M. Miller; J 14-A 27; w-d-u.
 Mt. Angel Women's College, Mt. Angel; W; Sr. Ida; d-u-g.
 Oregon College of Education, Monmouth; C; Dr. Louis Kaplan; w-d-u.
 Pacific University, Forest Grove; C; Ed. T. Ingles.
 Southern Oregon College of Education, Ashland; C; Dr. E. N. Stevenson.
 Teachers College, Marylhurst; W; Sr. M. Audrea. University of Oregon, Eugene; C; P. B. Jawam; d-u-g.
 University of Portland, Portland; C; Rev. John J. Hooybuer; J 7-A 13; d.

PENNSYLVANIA

Albright College, Reading; C; George W. Walton; J 14-S 3; u.
 Allegheny College, Meadville; C; C. A. Darling; J 15-A 28; d-u-g.
 Beaver College, Jenkintown; C; Ruth L. Higgins; J 21-Ju 30; d(W)-u.
 Bucknell University, Lewisburg; C; W. H. Sauvain; w-o-d-u-g.
 Carnegie Institute of Technology, Pittsburgh; C; J 2-A 28; w-d-u-g.
 College Misericordia, Dallas; W; Sr. Mary Annunziata; J 21-A 2.

Drexel Institute of Technology, Philadelphia; C; J 22-A 6.
 Duquesne University, Pittsburgh; C; George A. Harcar; J 14-A 6.
 Geneva College, Beaver Falls; C; Dr. J. B. Twinem; J 9-A 31; d-u.
 Grove City College, Grove City; C; Dr. W. C. Ketler; J 14-A 13; d-u.
 Lebanon Valley College, Annville; C; D. Clark Carmean; J 21-Ju 31.

Lehigh University, Bethlehem; M; Harold P. Thomas; Ju 1-A 26.
 Marywood College, Scranton; W; Sr. M. Cuthbert; J 26-A 5.
 Mercyhurst College, Erie; W; Mother M. Borgia; J 23-A 3; o-u.
 Mount Mercy College, Pittsburgh; C; Sr. M. Regis; d-u.

Muhlenberg College, Allentown; C; Sherwood R. Mercer; J 14-S 3; d(M)-u.
 Pennsylvania State College, State College; C; Dr. Marion Rex Trabue; J 8-S 30; w-d-u-g.
 Seton Hill College, Greensburg; W; Sr. Theophane Geary; J 28-A 6.
 State Teachers College, Bloomsburg; C; Dr. Thomas P. North; J 7-A 27; w-d-u.

State Teachers College, Clarion; C; Dr. Paul G. Chandler; J 7-A 9; d-u.
 State Teachers College, East Stroudsburg; C; Dr. J. F. Noonan; J 7-A 24; w-d-u.
 State Teachers College, Edinboro; C; L. H. Van Houten; J 7-A 27; w-d-u.

State Teachers College, Indiana; C; Ralph E. Herges; J 7-A 27; w-d-u.
 State Teachers College, Kutztown; C; Clark R. McClelland; J 7-A 27.
 State Teachers College, Lock Haven; C; J 7-A 27.
 State Teachers College, Mansfield; C; Eugene P. Berlin; J 7-A 27.

State Teachers College, Millersville; C; Sanders P. McComsey; J 7-A 27.

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 State Teachers College, Slippery Rock; C; Leonard S. Duncan; J 7-A 27.
 State Teachers College, West Chester; C; M 31-A 20.
 Temple University, Philadelphia; C; John M. Rhoads; J 28-S 17; w-u-g.
 Thiel College, Greenville; C; J 7-A 27; d-u.
 University of Pennsylvania, Philadelphia; C; Edgar B. Cale; J 28-A 21; d-u-g.
 University of Pittsburgh, Pittsburgh; C; F. W. Shockley; w-o-d-u-g.
 University of Scranton, Scranton; M; Edward G. Jacklin; Ju 6-A 28.
 Villa Maria College, Erie; W; Sr. Doloretta.
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RHODE ISLAND

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SOUTH CAROLINA

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 College of Charleston, Charleston; C; George D. Grice; J 7-A 27.
 Converse College, Spartanburg; W; Edwin Gerschfski.
 Furman University, Greenville; C; Henry Grady Owens; J 10-A 26; w-o-d-u-g.
 State Colored Normal, Industrial, A & M College of South Carolina, Orangeburg; C; K. W. Green.
 University of South Carolina, Columbia; C; Orin F. Crow; J 9-A 3.
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 Dakota Wesleyan University, Mitchell; C; Joseph H. Edge; J 14-A 6.
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 Yankton College, Yankton; C; Russell M. Eidsmoe.

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 Knoxville College, Knoxville; C; D. K. Cherry.
 Lane College, Jackson; C; P. R. Shy.
 Lincoln Memorial University, Harrogate; C; Dr. T. A. Frick; J 9-A 27; u.
 Memphis State College, Memphis; C; Jennings B. Sanders; J 9-A 23.
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 Tennessee Agricultural and Industrial State College, Nashville; C; George W. Gore, Jr.; J 7-A 30; w-d-u-g.
 Tennessee Polytechnic Institute, Cookeville; C; Everett Derryberry; J 7-A 21; w-d.
 University of Chattanooga, Chattanooga; C; Maxwell A. Smith; J 14-S 3; u.
 University of Tennessee, Knoxville; C; Jno. A. Thackston; J 14-A 27; w-d-u-g.

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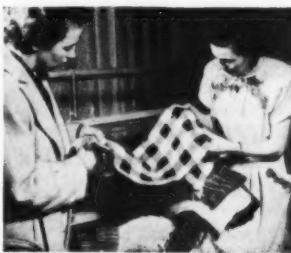
Stephen F. Austin State Teachers College, Nacogdoches; C; Paul L. Boynton; J 1-A 25.
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Teacher Exchange News

How soon will the recently signed Mundt Act increase teacher exchange opportunities? Paul E. Smith, U. S. Office of Education expert on such matters, sends *Scholastic Teacher* this answer:

"During the current year there was no request made for funds under the Smith-Mundt Act for teacher exchange; and it was thought for 1949 fiscal year that that program should not be included because it is expected that the Fulbright Act will be implemented in many of the 22 countries where it may be operative, and under the Fulbright Act we will be able to bring teachers to this country as well as to send U. S. teachers to other countries. The Smith-Mundt Act is a supplementary program to the Fulbright program, and it is thought that we should spend most of our efforts during the first year of the Smith-Mundt Act to bring graduate students to this country and in developing that aspect of the program. Later, of course, we expect to add the teacher program to the Smith-Mundt program; but first we should like to see how the Fulbright program will operate with respect to teachers."

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Our Rehearsal Plan

By **Lilian Graham Polk**
Shreveport (La.) High School

Once the cast is chosen, rehearsal schedules are made out and typed so that each member of the cast and crew may have a copy. Long experience has taught me that the best rehearsal schedule for a successful high school show is one that requires two hours every afternoon after school. I ask each child to bring me a note from his parents saying that the amount of time required of the student is acceptable. We do not rehearse on weekends. We allow one week for blocking out and memorizing each act, and reviewing the act or acts of the preceding week. We spend the fourth week working on all three acts for lines, tempo, etc. We allow no prompting during the final week of rehearsals.

A rehearsal schedule may look like:

First Week — Mon.: Block out Act I, reading from books and walking through parts; Tues.: Act I with books; Wed.: same; Thurs.: Act I without books; actors may be prompted; Fri.: same.

Second Week — Mon.: Block Act II, reading from books and walking through parts; Tues.: Act II with books; Wed.: same; Thurs.: Act II without books; actors may be prompted; Fri.: Act I without prompting; Act II with prompting.

Third Week — Mon.: Block Act III, reading from books and walking through parts; Tues.: Act III with books; Wed.: same; Thurs.: Act III without books; actors may be prompted; Fri.: Act III without books, actors may be prompted; Act I with prompting.

Fourth Week — Mon.: Acts I and II with prompting; Tues.: Acts I and III with prompting; Wed.: Acts I, II, and III with prompting; Thurs. Acts I, II, and III without prompting; Fri.: same.

Fifth Week — Mon.: Acts I, II, and III without prompting; use all lights, props; Tues.: Acts I, II, and III, costumes and make-up; full dress rehearsal; Wed.: same; Thurs. and Fri.: performance.

Students should never be allowed to miss rehearsals for any reason other than illness or something equally serious. A play is teamwork. It depends on mood, atmosphere, and tempo as well as upon line and character. This is not easy for the inexperienced actor. The student who does not desire to do his best will soon be discovered and should be dropped from the cast.

The crew is very important. One or two prompters are used in the early stages of rehearsals. These prompters serve as stage managers during the performance, giving all cues for lights, curtain, sound effects, etc. Call girls warn actors. The student electrician has at his disposal all the necessary student help he needs.

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More evidence of fine working relations between historians and history teachers reaches us from Pennsylvania in the following letter from Edna M. Handwork, in Birdsboro.

As a teacher of social sciences I am a real enthusiast for this introduction of local history. I find that the young people who have had membership in the Birdsboro Chapter of Junior Historians are awakened to a new interest in family background and Birdsboro's institutions. They have an enthusiasm for legends and lore of Pennsylvania. I have discovered that all the major phases of American history can be approached by way of our locality.

The purpose of a Junior Historian Club in Pennsylvania is to learn more about Pennsylvania, the county in which we live, and our immediate locality. These clubs of the state are combined into The Pennsylvania Federation of Junior Historians. This federation is divided into four regional areas; we are in the Central regional area of which I am the sponsor. There is an annual meeting for each area. In May, delegates from more than 100 chapters will convene at Harrisburg to conduct the annual state conference. The Federation is within our State Department of Public Instruction.

To describe our chapter in Birdsboro High School, I will first explain our name, William Bird Chapter. We took this title from Birdsboro's founder — William Bird, who in 1740 established the first iron forge. He, as you know, was one of America's early iron masters and was succeeded by his son, Mark Bird, whose contribution to the cause of the American Revolution brings visitors from all over the United States to his original iron plantation, now designated as Hopewell National Park.

Conduct Local Research

We meet twice a month and our aim is to do research into Birdsboro's past and encourage the development of local pride and loyalty. I believe this is advantageous in the inculcating of American ideals. We have several field trips each year, which are financed by projects of various kinds during the year.

I think our outstanding civic event was the formal dinner, conducted to celebrate our 75th anniversary as a borough. (We are 208 years old as a community.) The William Bird Chapter was in complete charge and had 200 citizens as guests at a dinner at the Reading Country Club.

—EDNA M. HANDWORK

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ARTICLES: "Women and Children in the U.S.S.R.," John Steinbeck and Rob-

ert Capa, *Ladies' Home Journal*, Feb. '48. "Down on the Collective Farm," J. Strohm, *Reader's Digest*, March, '47.

PAMPHLET: *Soviet Farmers*, A. L. Strong, Nat'l Council of American Soviet Friendship, '44, 10c.

FILMS: Julien Bryan-produced features on Russia are available from International Film Foundation. Though none cover agriculture alone, all are excellent for Russian background.

March 22 in
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Price, *National Geographic*, Nov., '42.

BOOKS: *Picture Map Geography of Asia*, Vernon Quinn (Lippincott, '46), \$2.25, pp. 107-116. *Geographical and Industrial Studies: Asia*, Nellie B. Allen (Ginn, '35), pp. 204-220. *Japan's Dream of World Empire*, Gi-ichi Tanaka, intro. by Carl Crow (Harper, '42), \$1.25.

See also "China" in Tools for Teachers, *Scholastic Teacher*, February 23.

April 12
in Senior

None. Prod. Phi Ragan, under National Committee on Atomic Information auspices. Dist. Film Publishers, Inc. 16 mm. sd. b&w. 9 min. Rent or sale. Raymond Swing narrates. Suitable for wide audience range, the film points out international cooperation and control as the only atom bomb defense. "Hits home." *Operations Crossroads*. Prod. U. S. Navy. Dist. Office of Public Information, Navy Dept., Washington 25, D. C., or nearest Navy District Public Information Office. 16 mm. sd. col. 27 min. Free loan. Kodachrome record of Bikini tests and preparations. *Tale of Two Cities*. Prod. U. S. Army. Dist. Signal Corps Film Libraries, Governors Island, New York (ask them for other sources). 16 or 35 mm. sd. b&w. 20 min. Free loan. Shows Hiroshima and Nagasaki after the bomb, with blast, flash, and radiation effects. Also shows Alamagordo.

FILMSTRIPS: *How to Live with the Atom; World Control of Atomic Energy; Up and Atom*. (Three filmstrips) Prod. and dist. Film Publishers, Inc. With 16-in., 33 1/3 rpm transcriptions, or with scripts. b&w. About 20 min. each. Sale separately or together. Filmstrips cover, respectively, *why* international cooperation is the only means of controlling the bomb, *how* to control it

Coming Up!

In Senior Scholastic

March 8, 1948

Social Studies: Can Partition of Palestine Be Made to Work? 15 years of Public Health Service. Commager Article: Expansion to West and Southwest.

All Classes: Inside Washington—Surgeon-General Thomas Parran. Democracy Series: Communist Production and Trade.

English Classes: Clubs and Organizations. Sweet Land of Secrecy. They Gave America a New Look. Story—The Apostate, by George Milburn.

March 15, 1948

Social Studies: Special Issue on World Freedom of the Press.

All Classes: Commager—U. S. enters the Far East. Democracy Series—Communist Labor.

English Classes: The Fine Arts in America.

(original U. S. and Russian positions), and *what* an individual and community can do to influence outcome. Especially useful is first strip; amusing cartoons and text are light but effective.

RECORDINGS: *The Atomic Bomb*. Prod. and dist. Lewellen's Club Productions, Chicago. Two 12-inch records, 78 rpm. Sale with filmstrip, folders for audience, and teacher's guide. These records present basic material on atomic energy and the principle of the bomb. Although they were originally prepared for adult groups, records have proved popular with schools. *Peacetime Uses of Atomic Energy*. Prod. and dist. Lewellen's Club Productions. Two 12-inch records, 78 rpm. Sale. Emphasizes positive side of atomic energy—non-military uses for industry, medicine, etc. Points out that these possibilities can only be realized fully with international control.

SCRIPT: *Pilot Lights of the Apocalypse*, Louis N. Ridenour. Originally in *Fortune*, January, '46. Runs about 5 min. Available from National Committee on Atomic Information, 1749 L Street, N. W., Washington 6, D. C., 10c. Brief sketch which takes place when "all the industrialized nations have mastered the production and use of atomic power." Thought-provoking.

Credit is due Social Education, December, 1947, for acquainting us with some of the above materials in their list, "Aids for Atomic Education."

Manchuria

PAMPHLET: *Pacific Asia: A Political Atlas*, Samuel Van Valkenburg (Headline Book, No. 66, '47), Foreign Policy Assoc., 22 E. 38 St., New York 16, 35c, pp. 40-43.

ARTICLES: "Sun Light," *Newsweek*, June 30, '47. "Manchurian Tragedy," J. Chen, *U. N. World*, June, '47. "Report to the American People on China," W. C. Bullitt, *Life*, Oct. 13, '47. "Japan Faces Russia in Manchuria," Willard

Atomic Energy

Here are films, filmstrips, recordings and a script on atomic energy and the atomic age. Next week we'll bring you a list of books and pamphlets.

FILMS: *Atomic Energy*. Prod. and dist. Encyclopaedia Britannica Films. 16 mm. sd. b&w. 11 min. Rent or sale. Excellent animation illustrates scientific principles of the atom bomb. This is information which should precede any discussion of bomb's economic, social, and other implications *Atomic Power*. Prod. and dist. March of Time, Forum Edition. 16 mm. sd. b&w. 19 min. Rent. Traces history of atomic power discoveries up to 1945 and first bombs. Discusses nature of atomic energy and shows scientists' campaign to convey bomb's meaning to everyone. *The Church in the Atomic Age*. Prod. RKO Pathé for Federal Council of Churches of Christ in America. Dist. for information write to The Very Reverend Charles E. McAllister, Film Forum Foundation, 127 E. 12th Ave., Spokane, Wash. 16 mm. sd. b&w. 19 min. Rent or sale. Newest film on implications of the atom bomb. Although made especially for church audiences, it is highly suitable for other groups. Points out individual responsibility in atomic age and warns against another war. Impressive and interesting. *One World or*

IS ANYTHING AMISS

with this
coal miner's Miss?



MOST PARENTS are familiar with this scene! A mother has taken her child to the outpatient clinic of a modern community hospital, for a physical checkup. *This* particular hospital, however, serves a thriving coal mining community. Nearly all of its patients are mine workers and their families.

Should this little girl need additional medical attention, her parents know she'll get it—the very best available. Like most miners, her father has subscribed to a plan for prepaid medical care and hospital insurance. For a moderate monthly payment, he and his entire family are entitled to the services of the hospital and its physicians—including surgery and anesthesia, X-ray, laboratory work, medicine, nursing care, and bed and board.

Today, more than 65% of bituminous coal miners and their families are covered by prepaid medical care or hospital insurance, or both—contrasted with a coverage of only about 15% for the country as a whole.

The coal miner and his family, as a rule, receive more regular medical care than does the general public, and progressive mine management is constantly trying to increase the number of hospitals and widen their services in coal mining communities.

MODERN WORKING CONDITIONS have also come a long way—due largely to the mechanization program sponsored by the country's progressive coal operators. Nowadays, more than 91% of all bituminous coal mined underground is mechanically cut, and about 60% is mechanically loaded. Only about 4% is mined by pick and shovel.

Thanks to huge investments in mechanized equipment and to skilled management and keen competition within the industry, America's bituminous coal mines are the most productive—and pay the highest wages—in the world. They are exceeding all former peacetime production records in response to this country's stupendous needs for coal, and to help rebuild the war-shattered economies of other nations.

FREE TO TEACHERS

Make it *fun* for your classes to learn about coal! Give them copies of *Old King Coal Calls a New Tune*, the gay, accurate quiz booklet about modern coal mines and miners. Mail a card (please include name of your school) to Bituminous Coal Institute, Educ. Dept. ST, Southern Building, Washington 5, D. C.

Bituminous Coal Institute

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NATIONAL COAL ASSOCIATION
WASHINGTON, D. C.

